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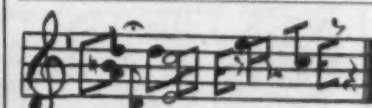
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and Mention.**

Leipzig, January 24, 1914.

The thirteenth Gewandhaus concert under Nikisch brought Scheinplugs' successful overture to a comedy; Liszt's one movement orchestral episode after Lenau's "Faust," and Reger's imposing "Hiller Variations and Fugue," op. 100. At the public rehearsal, Alfred Kase sang a baritone scene from Pfitzner's "Arne Heinrich," and songs by Arnold Mendelssohn and Hugo Wolf, but on Thursday evening the Pfitzner scene was replaced by an aria from Siegfried Wagner's "Herzog Wildfang." When the Scheinplug overture was new in this house, a couple of years ago, its bright instrumentation was thought to stand higher than the musical content, yet the work was followed by an unending train of favorable reviewing, over the whole musical world. In Nikisch's renewed giving, one finds ample cause for all the favorable reputation, and though the music is neither weighty nor very concise in the bringing together, its innate buoyancy may insure permanent favor for repertoire on festive occasions, since whatever worth it has should not be affected by age or fashion. Likewise the six or seven years in the life of Reger's "Hiller Variations and Fugue" are sitting lightly, and this new fifth hearing, after an interim of four years, reasserts their great vitality, as it was lustily proclaimed in this correspondence on every occasion. Of course there will be always a great number of musicians who have not the patience to sit through the forty-two minutes needed for the variations and fugue. But those persons are also barred from the eighteen erratic, heroic and partly sublime symphonies by Mahler and Bruckner; the Reger one hour violin concerto; the Busoni all-evening-and-chorus monumental piano concerto; the "Meistersinger," "Siegfried," "Götterdämmerung," "Parsifal," the Bible, the census reports and all other long distance feats.

NEITZEL'S "BARBARINA."

Dr. Otto Neitzel's three act opera, "Die Barbarina," first given in Wiesbaden ten years ago, is being put on in various German cities, and Leipzig gave first local hearing, January 21. Porst conducted, Aline Sanden had the title role, Lia Stadtegger was Gualletta, Hans Lessman the Cocceji, Klinghammer the Lord Stuart, other roles by Luise Olbrich, Schöneleber, Walter, Leisner Haveling, Reiser and Ingenohl, the ballet pantomime under Emma Grondona. Though Neitzel, as critic of the Kölnische Zeitung, is one of the widest known and best respected musical writers in Germany, the colleagues of the Leipzig press have scolded his opera without reserve. There is much to offer in its defense, however. An industriously made score, giving melodious music largely in graceful style, according with the time of Frederick the Great, there is much warmth and nerve life in it, and its particular strength lies in the romantic interest of the action and plot. The entire ensemble had given much hard work to preparing the difficult opera, and the date had been variously postponed, yet it was worth while to wait for a composition of so much attractiveness.

SEVENTH PHILHARMONIC CONCERT.

The seventh Philharmonic concert under Winderstein was all of Beethoven. With Leipzig pianist, Otto Weinreich, and the Frankfurt soprano, Anna Kämpfeli, as soloists, there were the overture and "Clärchen" songs with orchestra, from the "Egmont" music, the E flat concerto, the "Ah perfido" aria and "Eroica" symphony. A full, rich voice and mature musical style brought great enjoyment with the work of the singer. Weinreich's playing of the concerto was in great authority, in sincere musical warmth and beautiful pianistic procedure, and he was recalled many times. It should be remembered that last year, on an hour's notice, Weinreich was taken away from his conservatory classes to play the E flat concerto under Nikisch at the Gewandhaus Wednesday morning public

rehearsal, and the performance, also from memory, went finely and without a slip.

EDWIN HUGHES APPEARS.

American pianist Edwin Hughes, now residing and teaching in Munich, played the Schumann concerto under Winderstein at a Sunday popular concert in the Albert Halle. The program had also Stöhr's A minor symphony, a soprano scene from the Cornelius opera, "Gunlöd," and Smetana's symphonic poem, "Moldau." The pianist proved to be a most agreeable musician, giving the work in fine musical taste and the right relation to the orchestra. So was the intermezzo especially enjoyable through delicacy and proper sense of the musical picture as a whole. He was cordially recognized by public and critics. Winderstein accompanied carefully throughout, and gave spirited reading to the other compositions. The Leipzig singer, Rose Gärtner, is musically well routined, though her voice indicates a state of high nervous tension.

RUSSIAN ANNUAL CONCERT.

The Russian annual concert on January 13 was given in the beautiful Palmgarten Hall by Russian tenor, Salenius, of the Halle Opera, Aline Sanden, Josef Pembaur and Gustav Havemann, of Leipzig. Salenius gave excerpts from "Siegfried" and "Eugen Onegin," also Russian and Italian songs, each in its original language. His voice is a brilliant lyric under very good usage and his singing is highly attractive. Sanden gave Schumann's "Myrthen und Rosen," "Arme Peter," "Strauss's "Heimliche Aufforderung" and "Zueignung," again showing how extremely a musical person she is, and the limitless range of expression which is innate to her voice and countenance. Since all this is secured absolutely without outward show, her concert appearance is a permanent object lesson to those who mistakenly think that much facial contortion is necessary to expressive song. Pembaur's highly poetic playing of the Chopin fantasia and Liszt thirteenth rhapsodie aroused storms of enthusiasm, which were the absolute rule of the evening, further applied on Havemann's very beautiful and authoritative playing of the Bach chaconne and three of the less known Brahms-Joachim dances. Encores were necessary at every station.

BOHEMIAN QUARTET.

The fourth Bohemian Quartet concert was all by Brahms, to include the A minor string quartet, op. 51, the F minor piano quintet, op. 34, and G major string sextet, op. 36. Frederic Lamond was the pianist, L. Macha, second viola, and L. Zelenka, second cello, assisting Hoffmann, Suk, Herold and Wihan. The ensemble was very exact, as usual, and Lamond a routined and stable musician for chamber playing, so that the concert was highly enjoyable.

KÖLNER TRIO.

The Kölner Trio Vereinigung had given an evening of Brahms piano trios, including the C major, op. 87, the B major, op. 8, and C minor, op. 101. The pianist is Lazaro Uzielli, violinist is Bram Eldering, and cellist Friedrich Grützmaker, all gifted and mature artists, playing in splendid style, rich quality and ensemble. The B major trio furnishes an unusually interesting point of observation, for here the young Brahms was as yet body and soul, under the influence of Mendelssohn. This was shown, not only in the spirit, but in the long melodic phrases which the composer learned later to telescope by half. There are musicians who cannot possibly associate Mendelssohn with Brahms, yet, in rare instances, the Mendelssohn influence is to be found even above the Brahms fiftieth opus number.

Liszt's A major and Beethoven G major concertos, the César Franck symphonic variations and the D'Albert E major concerto comprised the program for Theophil Demetriescu's piano concert with the Winderstein Orchestra. The young artist has much physical and mental vitality and he earns attention. His solo recital last year had been wild and broken, but here the orchestra gave steadiness to his playing. There was much pure Beethoven in his giving of the G major concerto, and the César Franck variations were beautiful music in his rendition. He was not able to keep down impressions of the various cross styles and foreign composer influences in the D'Albert concerto, but that may be an impossible task anyway. The evening brought forth much enthusiasm and Winderstein was entitled to much credit for careful accompanying.

The Hungarian pianist, Sandor Vas, now of Leipzig, played the Handel E major suite, Beethoven A flat sonata,

op. 110, Paul Dukas' little known variations, interlude and finale on a Rameau theme, the Scriabine fourth miniature sonata in F sharp major, op. 30, a Granados "Duo d'amour," Rachmaninoff D major prelude and the third Schubert-Liszt "Soiree de Vienne," in E major. The Dukas variations left an impression of valuable music in many kinds of composition, and while the harmonic writing was often complex, it was not unduly radical or high color, judged by present day standards. The Scriabine sonata, of only nine minutes' scope, is likewise of very beautiful music, and one could wish it at least twice as long, in music of so much vitality, with reflection, refinement and rhythmic worth. The two markings are "andante" and "prestissimo volando," and only the earlier phrases are purposely motionless and in vague, high power tonality. The pianist played continually in clearest reading, beautiful treatment of the piano and great sincerity, so that the evening was one of pure enjoyment.

MUSICAL NOTES.

The piano recital by Franz Wagner had the Bach-Liszt A minor prelude and fugue, Beethoven A flat sonata, op. 110, the Debussy "Minstrels," Sgambati fifth nocturne Jaul Juon "Villanella," Emil Sauer octave study, two etudes, a nocturne, a mazurka and the A flat polonaise by Chopin. The artist left an impression of a fully musical nature, in poise, dignity and warmth, with the needful equipment for successful public appearance.

There was a recital by the German coloratura soprano, Ella Hilarius Stepinsky, now of Kasan, and Polish violinist, Jan Niwinski, now of the Russian Music School at Zhitomir. There were "L'Allegro il Penseroso" aria from Handel, likewise Mozart's "Mia speranza adorata" and Delibes' scene and legende from "Lakme." The violinist played the Tartini G minor sonata, Vieuxtemps E major concerto and the Bruch setting of "Kol Nidrei." The soprano gave pleasure with a very high voice of good quality and volume, and the violinist showed fine school, routine and mature style. The singer had studied for years under Frau Hedmond at Leipzig Conservatory, the violinist for years under Hans Sitt.

The student program at the Leipzig Conservatory, January 16, included the Bach Doric toccata and fugue for organ, the Mozart D minor piano concerto (allegro) with orchestra, two parts of Büchner's flute concerto with piano, the Liszt "Il Penseroso" and Chopin A flat piano ballade, the seldom heard Mendelssohn piano serenade and allegro giocoso with orchestra, Halevy and Wagner vocal excerpts with piano, and the Beethoven C minor piano concerto with orchestra. The annual public examination, performances at the conservatory will be given this year in March.

EUGENE E. SIMPSON.

WORCESTER CONCERTS.

Worcester, Mass., February 7, 1914.

Several concerts of merit have been given in Worcester since my last letter. First of these was a performance of Handel's "Messiah" by the Worcester Oratorio Society, J. Vernon Butler, conductor. The soloists were: Grace Kerna, soprano; Florence Jepperson, contralto; William Pagdin, tenor, and Gustaf Holmquist, basso. This was the finest performance of this oratorio given in Worcester for many years. The basso, Gustaf Holmquist, of Chicago, created a most favorable impression, and has won a big place in the hearts of Worcester music lovers.

Mmes. Tetrassini and D'Alvarez appeared in the next concert. Tetrassini captivated the audience by her flute-like voice and charming manner, while D'Alvarez appealed to the music student with her serious art. At this concert, as well as at the performance of "The Messiah," Mechanics' Hall was packed to its capacity.

In his third concert Mr. Ellis introduced Fritz Kreisler, the violinist, who created a deeper impression than ever before.

In the fourth concert of the Lamb series we heard Miss Snotney and Jeska Swartz-Morse. Both of these are well known to Worcester audiences, and received the same appreciation that they have on previous occasions.

PAUL HULTMAN.

ST. LOUIS COMPOSER'S WORK IS PERFORMED.

Samuel Bollinger's "The Sphinx's Slumber" on Symphony
Program—Ottile Metzger Soloist with Orchestra—
Apollo Club Concert.

The tenth concert of the St. Louis Symphony Orchestra was given at the Odeon on Saturday night. The program was as follows: Overture, "Anacreon," Cherubini; symphony No. 5, in C minor, op. 67, Beethoven; aria from "Achilleus," Bruch, Ottile Metzger; "The Sphinx's Slumber," from the fantasy suite, Samuel Bollinger; fantasia, "Komarinskaja," Glinka; aria from "Der Prophet," Meyerbeer, Ottile Metzger; "Norwegian Rhapsody," Lalo.

Mr. Zach gave a truly big rendition of Beethoven's fifth symphony. The tempi seemed exactly right, and the shading throughout was replete with contrast. Samuel Bollinger, one of the most growing American composers and a resident of St. Louis, was represented by his orchestral number, "The Sphinx's Slumber," from a fantasy suite. In it Mr. Bollinger proved himself a masterly handler of orchestral effects, and a composer of imagination. He makes no secret that he is modern in his sympathy, but he is no slavish copyist of Strauss, Debussy, Tchaikowsky or Puccini. The weakest feature was the thematic material, but the development and logical continuity of his subjects were finely done. Mr. Bollinger was seated in the audience, but had to arise from his seat in order to acknowledge the applause.

Ottile Metzger made her first appearance before an American audience on her present tour at this concert. She possesses a powerful contralto voice, very dramatic in style and remarkable in range. She sang with a thorough comprehension of the possibilities of her two great arias, and in response to an insistent demand for an encore, gave the "Amour" aria from Saint-Saëns' "Samson and Delilah."

SUNDAY "POP" CONCERT.

A crowded house greeted the orchestra at the Sunday afternoon "Pop" concert. The program was: Polonaise in A, Chopin; Overture to "Zampa," Herold; "Jewel Song" from "Faust," Gounod, Lillian Wiesike; ballet suite from "Sylvia," Delibes; entr'acte, "Clarice" (first time), Loud; songs (with piano)—"Allah," Chadwick, "Sunshine Song," Thomas, "Open Thy Blue Eyes," Massenet, Lillian Wiesike; minuet and gavotte from "Manon," Massenet; waltz, "Kuentlerblut," Eysler.

Miss Wiesike comes from Indianapolis, and she does great credit to her native town. She sings with clearness of intonation, charm of manner and much intelligence. The audience was delighted with her work and gave her a most hearty reception.

APOLLO CLUB CONCERT.

The Apollo Club, a male chorus directed by Charles Galloway, the distinguished organist and conductor, presented the following program at the Odeon, Tuesday night: "Sailor's Song" (J. Mosenthal), the Apollo Club; for contralto, "Ich Ging Mit Lust," "Nicht Wiedersehn," Hans and Gretel" (Gustav Mahler), Christine Miller; "I Intended an Ode" (William Y. Webb), "Sing Heigh-Ho" (Victor Harris), the Apollo Club; for piano, caprice from "Alceste" (Gluck-Saint-Saëns), minuet, G major (Beethoven), "Marche Militaire" (Schubert-Tausig), Myrtle Elvyn; for contralto, "Don't Cease" (John A. Carpenter), Christine Miller; "To Diana" (Victor Harris), the Apollo Club; for piano, sonata, B flat minor (Chopin), Myrtle Elvyn; "Dreaming" (Harry Rowe Shelley), the Apollo Club.

The writer was unable to be present, but reports were to the effect that the concert was one of the best ever given by this splendid organization.

The Fischer-Olk-Steindel Trio, composed of Frederick Fischer, pianist, Hugo Olk, violinist, and Max Steindel, cellist, gave a recital of chamber music under the direction of the Kirkwood Entertainment League at Choral Hall, Kirkwood, Friday evening.

AMERICAN GUILD OF VIOLINISTS.

The St. Louis Chapter of the American Guild of Violinists gave a delightful chamber music evening at Henne-man's Hall Monday night. The program was as follows: Trio in E flat major, op. 40 (Brahms), Rodney Saylor, piano; Lorenzo Sansone, horn; Arno Waechtler, violin. Quartet in D major (Oswald Thumser) (first perform-

ance), Hugo Olk, first violin; Ben Clay, second violin; Oswald Thumser, viola; Ed. Clay, cello. Wind sextet in B flat major, op. 6 (Thiulle), Fred Fischer, piano; Paul Standke, oboe; Nicola Forlani, clarinet; John Kiburz, flute; Lorenzo Sansone, horn; Alfred Hebard, bassoon.

Mr. Thumser is a St. Louis composer, of whom we can well be proud. His quartet is a clear, direct piece of writing, excellently balanced for the four instruments. It is melodious, well harmonized, and has much variety in its treatment. We sincerely trust it will be given again in the near future.

ST. LOUIS NOTES.

Charles Galloway dedicated a new organ at the English Evangelical Lutheran Mount Calvary Church last Saturday evening, in which he was assisted by Marie Becker, soprano, and L. C. Niedner, bass.

Oscar Jost gave an organ recital at the First Presbyterian Church Monday night. He was assisted by F. M. Miller, flutist.

The Stransberger Conservatories gave three pupil recitals last week. The following took part at the Friday night affair: Emma Schuricht, Bessie Huber, Florence Marvin, Nella Eicks, Tillie Kettelkamp, Myrtle Holthaus, Alice Jacques, Haudis Olin, Ester Scott, Helen Wigge, Elizabeth O'Brien, Edna Bollhorst, Jennette Mensendick, Bessie Campbell, Florence Hofmann, Bertha Eisenhart, Hazel Vincent, Esm. Berry-Mayes, Florence Konrad, Margaret McGrath, Ruby Urban, Viola Doerr and Harold Thomas.

At the students' recital of the Conrath Conservatory at the Odeon Wednesday evening the various departments and grades of the school were represented in a program of more than ordinary merit. Those taking part were: Mamie Fisher, Ethel McClung, Beatrice Olin, Sarah Zatlín, Josephine Rossi, Lois McDaria, Mildred Heckert, Anna Petri, Hilda Axelbaum, Mary Ebbing, Marie Hodges, Florence Birrell, Emma Baumgarte, Gladys Smith, Mamie Weissenborn, Anna Marie Flanagan, Charles J. Moritz, Plowman Hamilton and Erwin J. Rung.

The pupils of the Beethoven Conservatory gave a recital at the Beethoven Hall Saturday night. The piano, vocal and violin departments contributed the numbers, all of which were excellently chosen and well executed. The recital was well attended. Those who took part were: Loretta Smith, Zelda Boss, Helen Spurrier, Rhoda Gates, Clementine Baker, Marguerite Grace, H. B. Seligstein, Susie Wilkerson, Alma Howard, Joe Katz, Gertrude Finley.

The first five grades of the Kroeger School of Music were represented Saturday afternoon by the following pupils: Louise Holland, George Gellhorn, Dorothy Lears, Hortense Landau, Florence Caspari, John Isaacs, Beatrice Kroeger, Martha Newman, Frances Sandperl, Helen Gontter, Richard Bernum, Eather Simon, Agnes Franz, Doris Magaret.

Ernest R. Kroeger gave a lecture recital at Howard Payne College, Fayette, Mo., Thursday night, the subject being "The Great Composers of Piano Music."

E. R. KROEGER.

Bassi's Happy Family.

The accompanying picture shows the children of Amadeo Bassi fixing their bicycles in the courtyard of the Villa Bassi. The children saw their father rehearsing the part



BASSI'S CHILDREN LEARNING HOW TO BECOME MECHANICS.

of Gennaro in "The Jewels of the Madonna," and since that time they believe him to be not only an excellent tenor, but also a well versed blacksmith, and they endeavor to become mechanics by working on their "bikes."

Ostrovsky Institute of Hand Development.

From London last winter came the interesting announcement of the invention by Prof. Henry Ostrovsky of an apparatus for the physical development of the musician's hand. Frederick Hahn, Philadelphia's progressive violin teacher and soloist, spent the months of July, August and September with this talented Russian, at his summer school in Berlin, and brought the apparatus to America in the fall. It has been installed in the Hahn Conservatory of Music, 1714 Chestnut street, Philadelphia, and Mr. Hahn is devoting one day a week to the Ostrovsky classes.

Prof. Ostrovsky claims that by the use of his apparatus, of course under proper conditions, a violinist, cellist, or pianist may overcome the technical difficulties of his instrument with a minimum of labor. As Mr. Ostrovsky says "the chief qualities of the highest form of artistic technic are speed and evenness. These depend more upon the structure of the body of the hands, the wrists and arms than on muscular power. The shape, proportions and conditions of the hands are not only equally as important, but far more important for the playing, than muscular development." But very few people possess perfect playing hands as a natural gift and they are consequently handicapped from the start. In general the hands of the majority of individuals can be divided into two classes—the overdeveloped and the underdeveloped. It is curious that whatever excellent characteristics for playing are found in the ordinary hand, they are almost invariably coupled with qualities equally unfavorable. The hand which is suited for the artistic technic of the violin, piano, etc., must unite size and strength with flexibility and looseness, elasticity and suppleness with firmness and accuracy. To create the ideal hand the best characteristics of both types of the ordinary hand must be selected and combined, and all the bad qualities eliminated. When this has been accomplished the hand is in a condition to acquire brilliant instrumental technic.

When quite young Mr. Ostrovsky found himself hampered in playing the violin by a not sufficiently wide span between the fingers. After practising assiduously for some years every stretching exercise written for that purpose, he found that the increase was negligible. He then gave up the attempt to increase the span by practice and invented the present method, by which he accomplished in four days what he had been unable to do in as many years. By the use of the special little apparatus the membranes between the fingers are widened, the joint are made flexible, the fingers are strengthened, straightened and made independent of each other, and the entire hand is made more supple and elastic. The whole system of the apparatus consists of a kind of gentle massage, and, though at first sight the little machine may look somewhat terrifying, its action is so delicate that the only sensation one has is a soft and soothing pressure. Before giving a course of lessons it is necessary to make a careful diagnosis of the hands and arrange suitable exercises so that no unnecessary work is done. A very important question that all musicians and parents will undoubtedly ask is whether the instrument can do any possible harm to the hands if used by inexperienced people. It is not advisable to use the machine without previous lessons, but should people do so the very worst that could happen is that they would be wasting time, they would not harm their hands in any way.

The Ostrovsky apparatus and method is for musicians of all ages. Usually children's hands vary in degrees of development, and a child's hands are not sufficiently strong before the age of seven years for the apparatus to be of any value. When that age is reached the sooner the child begins to have lessons on hand development the sooner it will be able to play the piano or violin with perfect technic. The artist who has advanced a certain distance along the tedious road of technical difficulties which all musicians have to travel, but who finds himself held up by a series of, to him, unsurpassable barriers, will, after a course of lessons on the Ostrovsky system be surprised how quickly the barriers disappear. Even the finished artist finds the system of great value in helping him to prevent his technic from deteriorating. Finally, many people find that by using this little instrument, they can not only begin where they left off at probably an early age, but can manage difficult passages that were utterly impossible even in those far off times when one, two or three hours practice was the order of the day.



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Despite Upset Schedule Several Noted Artists Have Been Heard of Late—Chicago Opera Organization Coming in March—Other Attractions.

1110 West Washington Street,
Los Angeles, Cal., January 31, 1914.

Notwithstanding the illness of Paderewski, which caused the cancellation of his dates, and the floods that delayed Hofmann, who gave but one recital where he was scheduled for two, we have been well supplied with attractions



MARIE ELLIOT.

this week. Pavlowa with her orchestra and corps de ballet has given six performances here. Mr. Behmyer has been busy to the point of distraction arranging and rearranging the dates of his various artists to meet the emergencies caused by the rains and floods, with which our "Sunny Southland" has been visited.

The latter half of the week has been more beautiful, as to weather, than usual, and the probabilities are that we will have no more such "unusual" demonstrations. Some one has said that "unusual" is the most used word in California, but it is always the "unusual" that happens.

NOTED ARTISTS TO APPEAR IN FEBRUARY AND MARCH.

However, with the Ellis Club, Clara Butt and Kennerly Rumford, Charles W. Clark and two symphony concerts next week, we shall surely have an "unusual" week musically.

For March 11 and 14 Mr. Behmyer offers John McCormack; March 9 to 14, the Chicago Opera Company, and March 31, Ysaye and Gerardy.

The latter part of February we are to have Fritz Kreisler and Yvonne de Treville. Press notices of the latter, in her "Three Centuries of Song," which have come from

the cities in which she has appeared, have been universal in praise of what has proved to be one of the most artistic and interesting recitals of recent years. It is said she "sings from the soul," which is seldom said of coloratura.

PAVLOWA AND HER CORPS.

To return to Pavlowa, the wonderful interpreter of poetry and song. Just as music, so she by her rhythmic delineations arouses with every movement and facial expression some human emotion. She seemed to me to dance better than ever before. Her excellent ballet corps is worthy of especial mention, also the orchestra under the direction of Theodore Stier, for the beautiful musical program, which, with the addition of the pantomime, dancing and scenic effects, made a truly wonderful performance.

HOFMANN'S PROGRAM.

Josef Hofmann performed the following program here: Sonate, D minor, op. 31, No. 2, and bagatelle, E flat major, Beethoven; marche, from "Ruines d'Athenes," Beethoven-Rubinstein; impromptu (A flat major), nocturne (F minor), valse (E flat major), and sonate (B flat minor, op. 35), Chopin; "Soiree en Grenade," Debussy; "Polichinelle," Rachmaninoff; barcarolle, F sharp minor, Dvorsky; "Caprice Espagnole," Moszkowski.

MARIE ELLIOT'S VERSATILITY.

Marie Elliot, the Pasadena exponent of the Fletcher method, is one of the most interesting figures in local music circles. Besides being a very busy teacher of ad-

dress of Errington, who as the daughter of Lord Minto was a pupil of Miss Elliot in Ottawa, will be one of her patronesses. In October, she will return to her classes in the Polytechnic Elementary and her studio in Colorado street, Pasadena.

The following list gives an idea of the scope of subjects covered by Miss Elliot in these lectures: "The Orchestra and Its Development"; "The Instruments of the Orchestra"; opera lectures—"Tannhäuser," "The Nibelungen Ring," "Tristan and Isolde," "Parsifal," "The Modern Operas"; history lectures—"Musical Forms at the Time of Bach," "Symphonic Music," "Program Music," "Russian School," "Music and Architecture."

JANE CATHERWOOD.

Gescheidt Pupils' Musicale.

Adelaide Gescheidt, teacher of Miller Vocal Art Science, presented several pupils, aged from eighteen to twenty-three years, at a studio musicale February 7, in Carnegie Hall, New York. This was a continuation of the series of programs given this season to demonstrate in an educational manner the definite procedure of this science, based on natural law. The phase of vocal development shown the audience was an equal balance of resonance and power, together with the esthetic side of singing. Pupils presented in songs had studied in periods from fifteen lessons to one year, and three years. One was a "hospital case," that is, one whose vocal apparatus is in process of reorganization.

The ease of production and remarkable, natural breath control was evidenced in all, and individuality of expression and interpretation made the program interesting and intelligible to the audience.

The facts of this system were again most apparent, convincing in every respect, proving that voice is no longer a vague, mysterious something, but an understandable phenomena, when considered from the point of view based only on natural law, from which Miller Vocal Art Science has been evolved.

Alice Zeppilli as a Farmer.

Alice Zeppilli has a large farm near Bologna, called Santa Augustino. The accompanying picture shows the talented



MME. ZEPPILLI ON HER FARM.

soprano of the Chicago Grand Opera Company with some of her helping hands.

Alice Moncrieff's Nova Scotia Bookings.

Alice Moncrieff, contralto, has been engaged to give a recital at Wolfville, Nova Scotia, March 9. On the following evening, Miss Moncrieff will appear as soloist with the Orpheus Club at Halifax.

VIOLINIST GITTELSON

"It is many a day since the Brahms Concerto has been presented here with such tonal bigness, great style, so replete with individuality and yet in the true Brahms spirit. The young artist will surely be a great master."—Kölnische Zeitung, Cologne, Nov. 24, 1913.

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vanced piano and harmony as well as of the classes in the Fletcher method, she is prominent as a lecturer on musical subjects. Her lectures each year are among the features of the musical life in both Los Angeles and Pasadena, for she brings to her work of interpretation a brilliant and well schooled mind and a compelling personality. She is beside an indefatigable student, possessed of the tireless energy that never rests, but is ever seeking new stores of knowledge for information and expression. Her subjects are always presented in forceful, unhackneyed language, pointed with wit and sparkling with epigram. Her discriminating analysts of the works and influence of Debussy and Strauss in the lecture on the symphony program that I heard at the Hotel Maryland last week was masterly.

For several years Miss Elliot has given the lectures on each symphony program a few days preceding the concerts. Also at the Polytechnic Elementary School in Pasadena she is giving a wonderfully interesting series on the instruments of the orchestra this season. She has given also a number of lectures this season on the modern operas, one being before the music section of the Ebell here on "Die Rosenkavalier," and one is to be given next month on "Ariadne auf Naxos."

Miss Elliot has had a splendid training for this sort of thing as well as a gift for it. A graduate of the University of Toronto, also of the College of Music there, she spent two years in Germany. On her return she took the position of head of the musical department of Ottawa College, teaching at the same time the children of the Governor General, at that time Lord Minto.

This coming summer Miss Elliot will lecture in Bayreuth, Italy and England. In the latter country the Coun-

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Christiaan Kriens' Varied Occupations.

Christiaan Kriens has great variety in his life and work. He has composed works that have been produced at the Sunday night concerts at the Metropolitan Opera House, New York; by the Barrere Ensemble, etc.; he conducts the Kriens Symphony Orchestra of one hundred players, rehearsing every Thursday evening, and planning to give an orchestral concert, at Aeolian Hall, in April of this year;



CHRISTIAAN KRIENS.

teaches the violin at the Mason School, Tarrytown, N. Y., where his pupil, Caroline Powers, has developed into a concert violinist able to face critical metropolitan audiences with supreme success; and he is a solo violinist of such caliber that he plays the Tchaikowsky concerto with success. A short sketch of his life follows, to which is added that the Kriens Orchestra will give a concert at Wanamaker Auditorium, Saturday, February 21.

Christiaan Peter Wilhelm Kriens is a Hollander, but was born in Dresden, and comes from a prominent musical family. His father was a musician at the Court of the King of Saxony, and is now the director of the best symphony orchestra of Holland. A brother of Mr. Kriens was conductor of the French Grand Opera in Cairo, Egypt.

Mr. Kriens began his musical studies at the age of five and appeared in public when but six years old. He graduated from the Royal Conservatory at The Hague, Holland. During his earlier career he was one of the first violins of the famous Berlin Philharmonic Orchestra, which organization has performed his symphony.

A few years ago Mr. Kriens came to the United States as concertmaster and conductor of the New Orleans French Opera Company. Since then he has been active as first violin with the Philadelphia Symphony, the New York Symphony, the Metropolitan Opera House orchestras, and the New York Philharmonic Society, under Gustav Mahler.

Famous artists such as Sarasate, Elman, Spiering, Schultz, Spalding, Gruppe, Bispham, Hollman, Fremstad, Caruso, Zimbalist, etc., have accepted the dedication of compositions by Christiaan Kriens and have performed them.

Mr. Kriens' works include three symphonies, two operas, overtures, poem-symphonies, suites, etc., for orchestra; an oratorio, a "Stabat Mater," compositions for chamber music, several albums of songs, and a great number of works for violin, piano, cello, etc.

The object of the Kriens Symphony Orchestra is the cultivation of symphonic music by music lovers and students who cannot do so in a professional way. By going to symphony concerts one may hear great works and become acquainted with them; and one may secure arrangements; but to derive the greatest benefit and absorb these works in the best way one must play them in the orchestra, for which they were written.

The orchestra is an excellent school for students who wish to obtain the orchestral routine necessary before soliciting entrance to the professional orchestra.

Then, too, this orchestra serves the ambitious soloist,

who would like to hear the orchestral accompaniments to a violin concerto, piano concerto, vocal aria, etc.

The orchestra is large and entirely complete in wind and brass choir, is on an entirely independent basis, has no traditions or policies to adhere to, or class distinctions to follow.

Concerts are given at regular intervals, thus stimulating the interest in the rehearsals and greatly varying the repertoire.

Mr. Kriens is a conductor of European note, having conducted important orchestras; he came to this country as conductor of French grand opera at New Orleans.

Men and women will be admitted, ability and fitness being the only requirements.

J. Fred Wolle at Cincinnati.

Under the caption, "Audience at Wolle Recital in Christ Church Was Large One, Throng Attracted by the Interpretations of Bach Music Interested in the Question of the Bach Tempi"—Mrs. Hissem de Moss, Vocal Soloist, in Excellent voice," the following appeared in the Times Star, Cincinnati, Ohio, January 29:

There seems no possible way of estimating the extent of the interest which music excites in Cincinnati except through the essay of forms which are unfamiliar. The organ recital which Dr. Wolle

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gave Wednesday afternoon at Christ Church developed an attention which surprised those whose business it is to attend concerts. As early as ten minutes before the hour of the recital, every inch of available space in the church, its gallery and its corridors was crowded by a waiting throng eager to listen to the message which, it was known, Dr. Wolle bears. Hundreds coming later were unable even to find standing room in the corridors and went away disappointed. Yet Christ Church is a great and stately edifice, and organ music is thought to make appeal but to the few.

Dr. Wolle is not a concert organist. His technique, adequate as it is, is not the attribute which has made him known from ocean to ocean. Neither was his program, interesting as it was, the thing which drew all classes and varieties of people to Christ Church Wednesday. For the musicians, the interest of the recital was in the manner in which Dr. Wolle announced that vexed question of the Bach tempi. Years ago a pilgrim, journeying over to Bethlehem, Pa., heard these measures in all their sound, bright sonority, for the first time, and, being for the moment officially accredited, ventured a question. At the head of the choir left steps in the old Husite Church of Bethlehem the formidable director and exponent of Bach stood waiting.

"Why?" demanded the pilgrim breathlessly.

"Why not?" stoutly replied Dr. Wolle.

The old Bach traditions have been in possession of the people of this church since they came over seas—long, long before the Revolution. Dr. Wolle has maintained that he possesses these artistic manners, and, as such, he plays them.

Therefore, the opportunity to listen to the Bach chorales, great in their simplicity and of such fabric as permits estimate of the Bach tradition, was the potent attraction of Dr. Wolle's program for Cincinnati musicians. All the Bach music is essentially instrumental, although some of it is written vocally. It is thought out with the mind of an organist. The movement is sustained by the polyphonic

form, and, consequently, bright through its intricacy. Solemnity is given through the mass of the whole by reason of its fervor and sincerity. This is Bach, as handed down from generation to generation of singers, musicians and worshippers, to whom the Bach music is a part of daily church service.

Mary Hissem de Moss, our own Mrs. de Moss, for so long a soloist at Christ Church, came on to sing at this recital, which formally christened the new splendid organ Mrs. Emery has given. Her voice was as lovely as ever, her oratorio style as fine, and her authority greater. In her first group, consisting of Bach's "My Heart Ever Faithful," Paul Bliss' "Perfect Nights and Days" and Tchaikowsky's "Pilgrim's Song," she was particularly felicitous. Mr. Yoakley played Mrs. de Moss's accompaniments. In the corridor Paul Bliss stood listening to his own unusual song, with its odd Debussy harmonies and its delicate expressions of tone.

There was no applause at this churchly recital, only an interest so absorbed and reverent as to hold a vast crowd—silent, attentive and impressed through the full length of the program.

Birdice Blye's Success.

The following press tribute was accorded Birdice Blye after her recent success in Jamestown, N. Y. The program was composed mainly of request numbers:

Birdice Blye, a pianist of the first rank whose reputation extends throughout America and Europe, played to a good sized audience in the Jamestown Conservatory of Music last night. It was an audience of music lovers, and the appreciation was mutual. Mme. Blye found it to be a pleasure to play to such an audience, and after the last number she remarked that she had seldom played to such an appreciative company.

From the moment Mme. Blye sat down to the piano until she arose after her last encore number, the audience sat spellbound. The audience was fairly enraptured by her wonderful technique and the beautiful tone she brought forth.

Her first number was the great sonata, "Eroica," by the greatest of modern American composers, Edward MacDowell. In every movement, Mme. Blye showed a complete intellectual grasp of the composer's profound conception of Tennyson's poem, "The Passing of King Arthur." She played it as one inspired, and the audience was equally inspired.

Her Chopin group was well chosen, opening with the well known ballade in G minor and displaying technique and emotion of the highest order. She followed this great number with the nocturne in G major, a most exquisite tone poem, displaying delicate touch and singing tone.

Mme. Blye concluded the group with the brilliant scherzo, op. 39. Her phrasing, pedalling and octave work proved the capacity of the mature artist. Between every group the audience applauded very enthusiastically, but Mme. Blye gave no encores until after playing the final group. This group opened with the pyrotechnical selection, "Invitation to the Dance," by Weber-Tausig, which fairly electrified the audience.

It was a delight to all music lovers to hear two novelties composed by Mme. Blye's teacher, Anton Rubinstein, impromptu in A minor and "Contredanse." They were charmingly played, and the audience was very insistent to have these numbers repeated.



BIRDICE BLYE.

Perhaps one of the most brilliant selections was Leschetizky's etude, "The Top." This afforded Mme. Blye an excellent opportunity for rapid passage work. There could have been no more beautiful contrast than the ballade by Neupert, which displayed the artist's singing tone to excellent advantage.

The program was closed with the well known wedding march from "Midsummer Night's Dream," by Mendelssohn-Liszt. Although the program had been very exacting and taxing mentally and physically, Mme. Blye showed no signs of fatigue. Her rendition of this wonderful composition was marvelous. At the close of the program the audience was so insistent that she played as an encore Tchaikowsky's waltz in A.—Jamestown Morning Post, January 30, 1914. (Advertisement.)



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Giorgini Praised by Philadelphia Critics.

Unusually interesting are the appended criticisms culled from the Philadelphia press, all of which refer to the recent success of Aristodemo Giorgini, the noted tenor, in that city with the Chicago-Philadelphia Opera Company:

Giorgini sang pleasingly, with ease and mobile modulation.—Philadelphia Press, February 3, 1914.

As the lover, Alfredo, Aristodemo Giorgini was very effective. Giorgini's voice has been gaining in tone, and he seems to place it much more successfully and consequently more pleasingly.—Philadelphia Record, February 6, 1914.

Giorgini was superb in the exposition of bel canto, opportunity for which Bellini has well afforded in this old fashioned, thin and senescent opera. His was the really great triumph of the performance and the way in which he handled the technical difficulties of his role and the splendid exhibition he gave of pure bel canto were a sheer delight.—Philadelphia Star, February 3, 1914.

Giorgini was virile, vibrant, very much at home in the music, which is unquestionably his métier, and his voice is of such a timbre as to blend perfectly with the sopranos.—Philadelphia Ledger, February 6, 1914.

Giorgini as Elvino was a figure of lover-like and heroic attributes typical of the best traditions of Italian opera. He sang with animation and fluency, hands and shoulders and entire demeanor eloquent of his passion, and his assurance was useful to the stability of the ensemble.—Philadelphia Public Ledger, February 3, 1914.

Giorgini was an intense Elvino, acting with especially good effect in the second act.—Philadelphia Record, February 3, 1914.

Aristodemo Giorgini, as the lover, Elvino, displayed his excellent voice that is of a somewhat conventional type of Italian tenor, both in vocalization and in expression. The duet and chorus in the climax of the second act were marked by the passion of Giorgini's interpretation.—Philadelphia Telegraph, February 3, 1914.

Giorgini, as Alfredo, also won much praise by his altogether deserving performance.—Philadelphia Times, February 6, 1914.

She had a competent vis-a-vis in Aristodemo Giorgini, whose voice is good, even though his method is not faultless, and who is an artist of experience and ability.—Philadelphia Inquirer, February 3, 1914.

As Elvino, Aristodemo Giorgini, who became a favorite with local audiences last season, again proved that he is one of the best of all the lyric tenors heard here in recent years. His voice is flexible, sympathetic and just suited to such florid music as that given to the hapless Amina's lover to sing. He sang his solo in the first act last evening with real brilliance, and sustained admirably his part in the well known duet between Elvino and Amino, "Prendi l'anel ti dono."—Philadelphia Bulletin, February 3, 1914.

Much of the satisfaction of the evening was due to the splendid work of Aristodemo Giorgini, the Alfredo, who sang the role here last season with Mme. Tetrazzini. Giorgini, a lyric tenor par excellence, who is a master of the refinements of the art of bel canto, is at his best in such parts which are so trying to those who do not possess his finished style of singing. His work was on a par with that of Frieda Hempel and the one supplemented the other so admirably that nothing was left to be desired, balance being preserved and the score illuminated by him in a way to enhance the artistic success which was achieved.—Philadelphia Star, February 6, 1914. (Advertisement.)

Helen Stanley Rushed.

A telegram received by M. H. Hanson from Toronto refers in most enthusiastic language to Helen Stanley's appearance there as soloist with the Toronto Symphony Orchestra, when she replaced Mme. Schumann-Heink, who, owing to illness, had to cancel her date. It appears that Miss Stanley was cheered for several minutes after her singing of "Depuis le jour," from Charpentier's "Louise," and also that Mr. Welsman, the conductor, and the orchestra shared in the triumph.

The telegram states that Miss Stanley's rendering of this famous French aria was perhaps the most brilliant bit of singing heard in Toronto for many years, and as a consequence Miss Stanley has been re-engaged as soloist for next season.

Miss Stanley's activity is at present remarkable. From Toronto she comes directly to New York to attend a special rehearsal of "Martha of the Lowlands" at the Century Opera House, in which production she will star as a guest, creating the title role, which she has sung some twenty times in Germany, where D'Albert's opera is very popular. During next week she will sing in joint recital with Otilie Metzger and Franz Egénieff, under the Devoe management, at both Toledo and Detroit. She will give a private recital at Philadelphia, and the week after she will appear with the Minneapolis Orchestra in Rochester, Brooklyn and Pittsburgh. The following week she is to fill four dates under the Radcliffe management in the South, interweaving these concert appearances with her guest appearances with the Century Opera Company. March 28 Miss Stanley will sing the soprano part in

Beethoven's "Missa Solemnis," for which she has been engaged by the New York Oratorio Society. At the North Shore (Evanston) Festival she is to appear with Pasquale Amato in a miscellaneous concert, scheduled for the evening of May 30.

Success of Melba-Kubelik Tour Continues.

A telegram received from Chattanooga, Tenn., dated February 9, credits Mme. Melba and Jan Kubelik with one of the greatest successes ever achieved by two such eminent artists in the South.

Chicago and Columbus, the report reads, gave the artists a royal welcome, and in Nashville, Tenn., they are credited with having achieved a triumph unequalled in that city in the past as far as the size of the audience is concerned. In New Orleans the same is said to have been true, the enthusiasm being so great on this occasion that a second concert had to be given to accommodate the crowd which was unable to gain admission at the first concert. In Memphis, Tenn., on February 6, the telegram states that Mme. Melba and Jan Kubelik appeared before

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the largest concert audience ever assembled in Memphis before, the crowd being so large that it was impossible to start the concert until 9.30 o'clock.

All records, the report continues, were broken in Chattanooga, Tenn., on February 9, both in point of attendance and in box office receipts.

Bachaus and Heyman Promenading.

Wilhelm Bachaus, the distinguished pianist (left), and Sir Henry Heyman, the well known California violinist,



WILHELM BACHAUS AND SIR HENRY HEYMAN.

were recently caught by the camera while walking together along the ocean beach just below the Cliff House at San Francisco, Cal. The latter establishment is seen perched upon the rocky cliff, while out in the seething surf the Seal Rocks are visible.

This enjoyable outing of the two musicians occurred during the series of recitals given of late by Bachaus in San Francisco.

Egan Pleases Brooklyn Audience.

Despite zero weather—and it was cold enough to keep many a lover of good music indoors—a large holiday audience nearly filled the Music Hall of the Brooklyn Academy of Music last Thursday evening, February 12, to listen to Thomas Egan, the Irish tenor.

The night was a true Irish one in every sense of the word, for not only was a large portion of the program made up of popular airs dear to the hearts of all wearers of the green, but the audience itself was largely composed of natives of old Ireland. That the tenor was popular among his fellow countrymen was evident from the moment Mr. Egan made his appearance. Numerous recalls and encores followed throughout the evening, and the Irish tenor was given a welcome, royal indeed.

"She Is Far From the Land" (Moore) and "O'Donnell Aboo" (arranged by Moffat) were Mr. Egan's first numbers, and he sang them well, the last being much the better of the two. In his next group Godard's berceuse (from "Jocelyn") was particularly well rendered. "Ihr Bild," by Schubert, then followed.

Mr. Egan reached the climax of the evening, however, in the aria "Vesti la giubba," from "Pagliacci." The tenor did himself great credit in this number and his efforts were loudly and enthusiastically applauded.

Notwithstanding the fact that such arias as the one cited above from "Pagliacci" are always popular, the next group of songs won for Mr. Egan the most applause. Three Irish songs, each well suited to the tenor's voice, were given in fascinating fashion. "Rois geal dubh," "Kitty of Coleraine" and "Eileen Alanna" were the selections, and they so pleased the audience that Mr. Egan was obliged to sing again. His rendition of "Believe Me if All Those Endearing Young Charms" and "I Hear You Calling Me" was deserving of much praise.

Of those who assisted Mr. Egan special mention should be made of Mildred Dilling, the harpist. Although the name of this young artist has been seen in print on numerous occasions in the past, there were a large number present who had not heard her before. For this reason the surprise that greeted them when Miss Dilling began her first number, Bach's "Bourée," was even greater than it would have been had they known something of her talent. Her other numbers were Massenet's "Menuet d'amour," Pienne's "Impromptu Caprice" and "Irish Airs," the last being one of the best numbers on the program. Miss Dilling's harp accompaniment for one of Mr. Egan's encores was splendid. She played well and was warmly received.

Lilian Breton, dramatic soprano, and J. R. Rebarer, pianist, were the other artists of the evening.

Thuel Burnham's Plans.

It appears now to be definitely settled that Thuel Burnham will leave Paris toward the middle of February, if his health permits, which seems almost certain at this writing, in order to take charge of the scholarships which have been presented by various clubs in New York. It is possible that Mr. Burnham may be heard in recital or concert here, but that is as yet uncertain and depends upon the rapidity with which he recovers from his recent breakdown.

Among the scholarships presented, as already announced, is one by the Studio Club. The examination for this scholarship contest will take place on Friday afternoon, February 27. The judges are to be Christine V. Baker, president of the Music School Settlement; Mrs. W. H. Moore, Mrs. William M. Bennett, Mrs. Fred P. van Buren, Frank Patterson, of the MUSICAL COURIER, and Walter L. Bogert, chairman of the music committee of the MacDowell Club and of the People's Institute.

The Studio Club is a philanthropic institution with two definite purposes. One is to provide a comfortable and attractive home for girl students of art in its broadest sense—music, drama, painting, sculpture and all other plastic arts, esthetic dancing, journalism and all the forms of literary art. The other and broader purpose of the work is to maintain a great social center for students and professional women in these arts. The Studio Club was organized in January, 1907, in a small way. Its progress has been very rapid and it now occupies a handsome building at 35 and 37 East Sixty-second street, New York. It is affiliated with the Y. W. C. A.

The Swiss have barred the tango from their country. They prefer the glacier glide.—Cleveland Plain Dealer.

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MILWAUKEE NEWS.

Reviews of Several Recent Events.

Milwaukee, Wis., February 5, 1914.

The concert given by the Chicago Symphony Orchestra, under the direction of Frederick Stock, at the Pabst Theatre on Monday evening, January 19, was one of the most satisfactory ever heard in this city by that fine organization, and evoked genuine enthusiasm. The program opened with "The Bartered Bride" overture, by Smetana, which received a spirited reading. This was followed by Schubert's "Unfinished" symphony, beautifully played.

Hans Bruening, the well known Milwaukee pianist and teacher, was a happy choice in the matter of a soloist for this particular program, and the Beethoven concerto, No. 4, in G major, which received its initial performance here, proved a splendid vehicle for the display of Mr. Bruening's rare gifts, both musically and technically. His style of playing is so unaffected, so chaste in its very simplicity, that a better performer for the Beethoven concerto could scarcely be imagined. He was recalled many times, but refused to respond to an encore.

Strauss' rondo, "Till Eulenspiegel's Merry Pranks," was played with dazzling brilliancy, and the many original and bizarre orchestral effects were brought out by Mr. Stock with the utmost regard for detail, yet never losing sight of the larger outlines. In placing Wagner's "Träume" (arranged for orchestra by Theodore Thomas) on the program, a loving tribute was paid the founder of the orchestra, and the reading which Mr. Stock gave was a most inspiring one. The same composer's valse to "Meistersinger" brought the program to a triumphant close.

The series of orchestra concerts given under the auspices of the Milwaukee Musical Society have been highly successful thus far, and will undoubtedly bear fruit in making these functions a permanent factor in establishing a large clientele for orchestral performances.

MELBA-KUBELIK CONCERT.

The first of a series of concerts arranged by Messrs. Mills and Hollander (the two latest Milwaukee impresarios) enlisted the services of Mme. Melba and Jan Kubelik, assisted by Edmund Burke, baritone; M. Lapiere, pianist, and Marcel Moyse, flutist, at the Auditorium on January 21. An audience of nearly four thousand made the opening of this course a most auspicious one, and reflected credit on the new managers, who have also arranged for the appearance here of Mme. Tetrazzini, Titta Ruffo, Harold Bauer, Alice Nielsen, Clara Butt, Kennerley Rumford, Noline Zedler, Adams Buell and the Minneapolis Symphony Orchestra.

Mme. Melba was in fine voice and good humor and gave abundantly of those rare gifts which nature has so lavishly bestowed on her, and although her program numbers were the same which she elected to sing on her last appearance here, they again electrified her hearers, and the applause was tumultuous. The only real novelty presented was the Mozart aria "Il re pastore," by Mme. Melba and Mr. Kubelik. This was exquisitely done, and was the artistic treat of the evening. The demand for an encore for this number was so insistent that the two artists were finally obliged to add the familiar Bach-Gounod "Ave Maria."

Jan Kubelik contributed the Paganini concerto and "Souvenir de Moscow," by Wieniawski, as his share of solos. A slight indisposition did not prevent him from delighting the audience.

Edmund Burke opened and closed the program with two arias, the Diaz aria, "Benvenuto Cellini" and the "La jolie fille de Perth," by Bizet, sung with great breadth of style and much vocal fluency. "Love I Have Won You," by Ronald was sung with so much fervor, that Mr. Burke was obliged to add an encore, "Rolling Down to Rio." These two songs brought out his unusual enunciation and special talent for ballad singing. Marcel Moyse, the flutist, ably assisted Mme. Melba, and the piano accompaniments played by M. Lapiere were always adequate and in exceedingly good taste.

RECITAL BY YSAË.

Clara Bowen Shepard presented Eugene YsaË at the Pabst Theatre on Sunday afternoon, January 25. A large and cultured audience gathered to pay homage to the great Belgian violinist and the applause showered upon him after every number proved how fully all had been rewarded for attending the concert. The most notable portion of the program was that devoted to the Brahms sonata in A major, played with surpassing beauty of tone and a most comprehensive insight, both as to musical values and to the many changing moods of this lovely work.

The concerto in A minor by Viotti brought into prominence YsaË's great virility of style, impeccable technical resources, and an infinite variety of tone coloring seldom, if ever, equaled in this city. It was a truly great performance, and YsaË's own cadenza was played with such superb mastery that it created a sensation. The aria by Handel revealed YsaË's beautiful legato style, and purity of intonation, while the "Faust" fantasia gave him oppor-

tunity to display his great bravura powers. The audience refused to leave the theatre until the master had granted several encores.

Camille Decreus, besides supporting YsaË in most admirable fashion, played two piano selections, fugue and choral by Mendelssohn and theme and variations by Haydn, winning immediate recognition as a soloist. Although recalled several times Mr. Decreus could not be persuaded to add an encore.

GODOWSKY-GERARDY APPEARANCE.

One of the most important events of the current season was the appearance here in a joint recital of Leopold Godowsky and Jean Gerardy at the Pabst Theatre, February 1, also under the direction of Clara Bowen Shepard. The feature of the recital was the collaboration of the two great artists in the Beethoven sonata in A major and the Saint-Saëns sonata in C minor. The ensemble maintained in these two works, the nobility of conception and, above all, the blending of the tone quality and shading made the performance one of unusual worth. Milwaukeeans take special pride in the success achieved by Godowsky for part of his musical training was received here, under the late Julius Klauser, and undoubtedly the beauty of his singing tone and the remarkable clearness of his pedaling were acquired as the result of his studies with a Milwaukee teacher of whom Godowsky has, in a letter, made grateful acknowledgment. His solo numbers comprised the Schumann "Carnival" and three Chopin pieces, with a Liszt etude added as an encore. Enthusiasm ran high and the celebrated pianist was forced to return to the stage again and again.

Jean Gerardy selected the well known Boellman variations to demonstrate his complete mastery of the cello, and

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the warm reception accorded him must have spurred him on to his best, and his best is something to remember for a lifetime. The dignity of his readings combined with an exuberance of temperament that fairly glows, were indeed refreshing, and when one can add to this an unimpeachable technique the artistic total is one to be reckoned with. His group of salon pieces, the Bach air, "Abendlied," by Schumann, and "Am Springbrunnen," by Davidoff, were delightfully rendered, but it was the amazing breadth of style and fullness of tone in the Beethoven sonata that won for him the greatest praise among the musical elect in the audience.

Victor Herbert's "Serenade" served as an encore to Mr. Gerardy's group of pieces.

For the second time in a week Camille Decreus acted as accompanist, and added to the favorable impression created at the YsaË recital.

LOCAL PIANISTS WIN SUCCESS.

At the ninth concert given by the Auditorium Symphony Orchestra, Ella Smith and Rose Phillips, both local pianists of repute, performed the Mozart concerto for two pianos, scoring a decided success.

ALEXANDER MACFADYEN.

Grimson Plays at Boston Musicals.

Bonarios Grimson, the Anglo-Greek violinist, who has been on tour in Massachusetts, appeared at an afternoon musicale given by Mrs. Alan Forbes, of Boston, on February 7. The entire program was given by Grimson, who delighted those present by the depth and finish of his playing. Among those invited were: John Forbes-Robertson, Mrs. William Hooper, Gertrude Cramer, Dorothy Forbes, Mrs. Shapley, Otto Roth, Mrs. Clarence Fiske, Mrs. Roland Nickerson, Gertrude Green, Mrs. John Fairchild, Frau Muck.

LINCOLN PROGRAMS.

Band and Other Entertainments in Enterprising Nebraska City.

1614 O Street,
Lincoln, Neb., February 4, 1914.

If weather affects people's moods, surely Nebraska citizens should be bright and goodnatured this winter. The usually disagreeable January has been ideal and concert halls, theatres, churches, etc., are feeling the effect of it.

AD CLUB BAND CONCERT.

At the recent State Band's concert at the Auditorium there was an audience of at least one thousand who listened with enthusiasm to a fine program. This band consists of forty-four members and is practically two bands combined, now under the able direction of August Hagenow. Mrs. Helms, soprano, and Mr. Dorsey, cornetist, added much to the pleasure of the big crowd by their beautiful selections.

This entertainment was under the management of the Lincoln Ad Club, consisting of about one hundred and fifty members, with Mr. Westfall as president. The proceeds will be used to send delegates to the convention at Toronto in June.

A GRADUATION RECITAL.

J. Frank Frysinger, of the organ department of the University School of Music, presented Alfreda Engdahl for a graduation recital at the First Presbyterian Church Tuesday, January 27. Miss Engdahl has been studying with Mr. Frysinger for two years, and has accomplished much. She showed splendid technique, keen interpretation and a general good musicianship. Reference must be made to her rendition of the Bach fantasia and fugue and the barcarolle by Faulkes.

Much interest was centered in Mr. Frysinger's new "Reverie," which, by the way, is dedicated to Willard Kimball, director of the University School of Music. This is a most beautiful selection and was exquisitely played—the vox humana of this organ being superb. This style of organ music is much in demand and this "Reverie" will be a valuable addition to any organist's repertoire.

LINCOLN MUSICAL COLLEGE CONCERT.

On January 28 occurred the thirty-sixth concert of the Lincoln Musical College at Curtice Hall. This was given by three talented vocal students, with Winfred Kroll, Bessie Hughes, Fannie Hoffmann, Evelyn Dalin. Master Wilbur Chenoweth, of University Place, aged fifteen years, a student with Miss Pershing, delighted the audience with his clear cut piano playing.

ANDERSON-HAGENOW RECITAL.

Much enthusiasm was created at Temple Theatre on January 30 by the joint recital of Marjorie Anderson, pianist, and August Hagenow, violinist. They gave a sonata recital, playing Mozart's B flat sonata, Beethoven's op. 30, No. 2, and Rubinstein's op. 13. The ensemble was splendid and the cultured audience (every seat was taken) appreciated the opportunity of hearing so educational a program.

UNIVERSITY CADET BAND.

The University Cadet Band, C. B. Cornell, director, assisted by Rex Fair, flutist, and the Canoe Male Quartet, presented a fine program at the Oliver, February 2. The band is well balanced and plays with precision and good understanding. Mr. Cornell conducts with fire and artistic sincerity. He usually directs without the score and thus keeps the spirit of the concert animated throughout. A fine reading of the "William Tell" overture was given—as was the case with every number. Mr. Cornell's revised version of U-U-U-N-I made a great hit and was cleverly given.

UNIVERSITY SCHOOL OF MUSIC DRAMATIC CLASS.

An unusually attractive program was given at Temple Theatre, February 3, by the Dramatic Class of the University School of Music under Joan-Prince, Jr. A scene from Act III of "Mrs. Dane's Defense" was presented by Miss Nathan and Mr. Prince and it was magnificently given. Acts I and III of "Sham" brought out much talent and Beryl Willson and Helen McAllister gave their numbers in a most creditable manner.

ELIZABETH EASTWOOD LUCE.

Maud Gray Stars in "The Pink Lady."

Maud Gray, the soprano and pupil of Theodore van Yox, the New York vocal instructor, has been sent West to take the leading role in "The Pink Lady."

The tango is blamed by an English publisher for the alleged decline in novel reading. If the publisher had seen the tango danced he would realize his mistake. Nobody could accuse the dancers of being book lovers.—St. Louis Post Dispatch.

DETROIT MUSICAL ACTIVITY.

Concerts and Recitals Hold Interest—Rehearsals of New Symphony Orchestra.

Detroit, Mich., February 4, 1914.

The fifth morning concert of the Tuesday Musicales was given at the Cass Avenue M. E. Church, Tuesday, January 20, before the club members and invited guests. In spite of the inclement weather, a large audience assembled to listen to a chronological program, including music of the period between 1675 and 1775. Mrs. Marshall Pease opened the program with a delightful paper which Charles Frederic Morse followed with three organ numbers, pavan, Byrd; prelude, Clerebault; prelude and fugue in F minor, Handel. Mrs. George Perry Palmer, contralto, sang "Ah, rendimi," Rossi. Lillian Gove Mumford, Norma Meyer and Louis Davison played a concerto for piano, flute and violin by Bach; orchestral accompaniment on second piano by Lucy R. Cook. Mrs. Roy A. Littlefield, soprano, sang a cavatina, recitative and aria from "Le Nozze di Figaro," Mozart. Minnie Caldwell closed this unusual program with the toccata and fugue in D minor for the organ. The accompanists of the morning were Lillian Lachman Silver and Harriet Ingersoll.

RECITAL BY MISCHA ELMAN.

Tuesday evening, January 27, Manager James Devoe presented Mischa Elman in a recital at the Light Guard Armory. The Russian violinist gave a taxing program, including several familiar numbers which became, under his treatment, revelations of new beauty to the seasoned concertgoer. At the close of the program the audience remained until four encores were given. The program included the G minor sonata of Beethoven, the B minor concerto of Mendelssohn, the "Faust" fantasia of Wieniawski, and groups of smaller numbers. Percy Kahn, the accompanist, most ably supported the artist.

CHAMBER MUSIC SOCIETY OPEN MEETING.

Wednesday evening, January 28, the Chamber Music Society gave an open meeting at the Hotel Pontchartrain, presenting David and Clara Mannes in a sonata recital. The program opened with a sonata by Powell, followed by the Bach double concerto, Dr. Carl Oakman playing the second violin; then followed a solo group of three numbers and the program closed with the "Kreutzer Sonata." The Chamber Music Society is in its sixth year. The aim of the musical director, Clara Kochler-Heberlein, is to present the best forms of chamber music. Its meetings are usually for members only.

BOSTON SYMPHONY ORCHESTRA CONCERT.

Saturday evening, January 31, brought the Boston Symphony Orchestra in the Orchestral Association series. Though Detroit was in the grasp of a blizzard that raged all day and made the streets well nigh impassable, a large and brilliant audience assembled to listen to this band of men, which always gives a most satisfying performance. Dr. Karl Muck directed in his usual masterly style. The program included symphony in B flat major, No. 5, op. 55, Glazounoff; "Tragic Overture," op. 81, Brahms; fantasy on Danish folksongs, op. 31, Juon; dramatic overture, "Husitska," op. 67, Dvorak.

TUESDAY MUSICALS.

Tuesday morning, February 3, the sixth concert of the Tuesday Musicales was given in the Century Building at 10.30 o'clock. The program was miscellaneous in character and was furnished by Eva Lord and Beth Levin, pianists; Clara George, contralto; Louise Snyder, violinist; Mrs. Charles A. Sheldon and Mrs. Benjamin F. Mulford, sopranos. Miss Snyder and Miss Levin are new and valuable acquisitions to the club and their numbers were received with enthusiasm. Louise Unsworth Cragg, Lilje Gulbrandsen Moore and Martha Stably-Wiest were the accompanists.

NEW ORCHESTRA BEING REHEARSED.

Weston Gales, who is rehearsing the new Detroit Symphony Orchestra which is in the process of formation, is very sanguine as to the success of the undertaking. There have been several rehearsals and the musicians and the director express themselves as much gratified at the progress made.

JENNIE M. STODARD.

Manuscript Society Concert.

The third private concert of the Manuscript Society of New York, for members and their guests only, takes place Friday, February 27, at 8.30 o'clock, at the National Arts Club. On the program are manuscript works consisting of piano pieces by Eleanor Everest Freer, of Chicago; songs by Beatrice Bunn, of St. Louis; songs by John Prindle Scott, of New York, and a dance-poem in three parts by Bertha Remick, of Boston, who will play the ideal-harp and piano, the music interpreted in dance and rhythmic pantomime by Mildred Anderson. The interpreters of the music will be, beside the composers, Lisbet Hoffmann, pianist; Maryon Martin, mezzo-soprano, and

William Simmons, baritone. Refreshments will follow as usual. Any inquiries regarding membership in the society, etc., may be addressed to F. X. Arens, president, 308 West Fifty-sixth street, New York.

MILAN NOTES.

Milan, Italy, January 23, 1914.

How seldom one hears a concert in Italy. Here it is all opera—opera—opera. Each one who discovers himself possessor of a voice has but the one idea: "How soon can I go into opera?" The lack of general musical education among the Italian singers is appalling and for this reason they seldom become great artists. Americans make the best artists because of the thoroughness with which they study. There are exceptions, to be sure, but in general I find my compatriots a most earnest, persevering class of art students, not easily daunted and, despite the ever-prevalent sense of hurry, essentially American. There is a fine courage which can withstand the many disappointments and tardy realizations.

MME. ROSE FOR BRUSSELS.

An American who has attained eminence is Frances Rose, of the Royal Opera at Berlin. That is, her contract, which extended over a period of six years, is concluded, and at present she is here preparing for an appearance in Brussels next month at the Richard Strauss festival, where she will sing in "Salome," a role which she has already sung sixty-five times; "Elektra," "Der

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Rosenkavalier," and also at the concerts. Mme. Rose has a dramatic soprano of unusual warmth and color, and her singing has the breadth of intellectuality.

A letter and newspaper notices came in shortly from Wright Simmons, the young Canadian baritone. He made his debut in "The Masked Ball" at Piemonte last week, and, according to the papers, it was a most auspicious beginning. He, himself, writes that it was most gratifying, as he was compelled to sing "Eri tu" three times. A most unusual happening!

Another Canadian who is bound to be a success is Margaret George, of Toronto. Originally a mezzo-contralto, now she is a splendid dramatic soprano. She, too, is to make her debut shortly.

During the last two weeks there has been little in the musical world hereabouts productive of much interest. At La Scala they are continuing their usual method of procedure regarding the repetition of the same operas. For instance, in two weeks there have been six performances of "Parisina." Then "Parsifal" was given three times, "Aida" three and "Othello" once. Large and varied assortment, non è vero. Why does an organization like La Scala, rich to bulging with works to give and forced to give them with, continue such an insular program? There are many persons in this town waiting to spend their money on things they want to hear, and there are many visitors who have come especially to enjoy the opera season, but who soon leave in disgust because of the parsimony of the repertoire.

At Dal Verme it is much the same. In one week "Bohème" was given five times. Four times in fifteen days your correspondent has heard "Bohème." Of the first time I wrote, mentioning a rather marked lack of ensemble. This entirely disappeared after that production and each subsequent one seemed better than its predecessor. The tenor in the cast has a very nice voice—a bit tight and hard on top, but generally of most agreeable timbre. Yet he has his drawbacks. He is tied up with the name Tiscani, and perhaps that is why his stage action is somewhat rigid and confined.

A concert at the conservatory last week had as performers Hugo Becker and Ernst Donhyani.

FRANKLIN RIKER.

KANSAS CITY SCHUBERT CLUB
HEARD IN ENJOYABLE CONCERT.

High Standard of Ensemble Singing—Many Local Music Lovers Attend Kreisler's Recital at St. Joseph—Assembly Program of Kansas City Musical Club.

Kansas City, Mo., January 30, 1914.

The Schubert Club, the men's choral club, gave its second concert of this season on Wednesday evening. The musical director, Clarence D. Sears, is bringing the club up to a high standard of ensemble singing. Expressions of appreciation of its good work are heard on every hand. Sibyl Sammis-MacDermid, accompanied by James D. MacDermid, was the soloist and delighted every one and sang the big numbers quite as well as the MacDermid lyrics. This was the program: "The Vikings" (Faning), the Schubert Club; "Down in the Forest" (Ronald), "Ah! Love but a Day" (Gilberte), "Cradle Song" (MacFadyen), "When Phyllis Takes Her Vocal Lesson" (Garnett), Sibyl Sammis-MacDermid; "Des Kindes Gebet" (Reger), "Das Kraut Vergessenheit" (Hildach), "Romance" (Debussy), "Ah! nella calma" ("Romeo et Juliet" (Gounod), Sibyl Sammis-MacDermid; "In the Night" (from the German) (Liebe), the Schubert Club; "Scene du Miroir" ("Thais") (Massenet), Sibyl Sammis-MacDermid; "Sacrament," "Fulfillment," "Charity," "If I Knew You and You Knew Me," "The Song that My Heart Is Singing," "If You Would Love Me" (MSS.), (MacDermid), Sibyl Sammis-MacDermid; "The Elf" (from the German) (Meister), the Schubert Club.

KREISLER'S RECITAL AT ST. JOSEPH.

Mrs. Francis Henry Hill, of St. Joseph, Mo., is the recipient of much gratitude and affection from a carload of Kansas citizens who with four thousand others sat spell-bound through the Kreisler recital last Wednesday evening in the St. Joseph Auditorium. This is not the first great success credited to Mrs. Hill's managerial ability. Like all good housewives, she has infinite capacity for detail which go toward a great success. But of Kreisler's art, there seem to be no words. The long list of superlatives has been exhausted on other violinists and there are none left to tell about him. It seems only the truth to say that in Kreisler one finds combined all the best qualities of all the other players. The work of the accompanist, Carl Samson, was altogether so modest, so complete and satisfying that he almost escaped notice, which often seems to be the greatest compliment to an accompanist. The program was as follows: Suite in E major, J. S. Bach; grave, Friedemann Bach; chanson "Louis XIII" and pavan, Couperin; prelude and allegro, Pugnani; sarabande and allegretto, Corelli; "La Chasse," Cartier; variations, Tartini; melody in D minor, Gluck; romance in A major, Schumann; rondo in G major, Mozart; "Caprice Viennois," Kreisler; three caprices (B flat major, D minor, A minor), Paganini.

MUSICAL CLUB ASSEMBLY PROGRAM.

The assembly program of the Kansas City Musical Club of this month occurred Monday afternoon. These programs are not open to the public except by paid admission, and that so many go and pay is a compliment to the good work the club is doing. The program was as follows: "A Night in Venice" (Lucantoni), Nita Abraham Taylor, Mrs. Raymond M. Havens; concerto in D minor, first movement (Vieuxtemps); "Ave Maria" (Schubert-Wilhelmj), Mrs. Marvel de Voll Fell, Jeannette Dinne at the piano; "Heart o' Me" (MacDermid), "Haiden Röslein" (Schubert), romanza, "Cavalleria Rusticana" (Mascagni), Mrs. Clarence Quigley; first movement, D minor, concerto, op. 70 (Rubinstein), Mrs. George A. Lock; "Liebespein" (Weingartner), "Die Lorelei" (Liszt), Mrs. Arthur D. Brookfield; concerto, four violins (Maurel), allegro, andante, allegro, Vera la Quay, Lury Engles, Gladys Baldwin, Mrs. Stewart Forbes; "The Water Spirit's Revenge" (Bendel), Maude Parker, Clara Duvall, Belle Murray, Mrs. Stuart Chambers, Mrs. Raymond M. Havens, Florence White Miller, Mrs. O. S. Gilliland, directed by Grace Brisbane; C major concerto (Bach), first piano, Mrs. A. W. Ryan; second piano, Mrs. Joseph W. Easley. Accompanists, Clara Crangle, Clara Blakeslee, Grace Brisbane. Program committee, Mrs. Maclay Lyon, Vera Lee Quay, Mrs. Preston K. Dillenbeck.

AN AFTERNOON OF SONGS BY SCHUMANN.

Herman Spinger presented an afternoon of Schumann songs on Sunday at St. Peter's Church. No local singer is doing more to make familiar to the public the best of the German lieder than Mr. Spinger. His work is always scholarly and satisfying.

BUSCH PIANISTS' CLUB GIVES MUSICALS.

The Busch Pianists' Club, composed of pupils of Mrs. Carl Busch, gave a musicale last Friday evening. The long and exacting program was well played.

GENEVE LICHTENWALTER.

LIVERPOOL REFUSES HALL TO LEMARE.

Noted Organist Not Allowed to Give Recital at St. George's Hall—Had Offended Committee—Hamilton Harty on a Musical Goose Chase—Moody-Manners Opera Has Successful Run.

47 Arnold Street,
Liverpool, England, January 28, 1914.

Loud and deep is the indignation that has been aroused by the arbitrary action of the finance committee of the Liverpool City Council in refusing the use of St. George's Hall and organ for the purpose of a recital by E. H. Lemare, the renowned organist. The application was made by Mr. Lemare's agent (H. B. Phillips) in November last, and, after dallying with the matter for nearly two months, the committee curtly declined to entertain the proposal, although Mr. Phillips had in the meantime been supplied officially with a note of the tariff for both hall and organ. This decision, however, is the natural sequel of the peculiar tactics that were employed last year when the appointment of city organist was on the tapis. In the preliminary stages of the affair Lemare was practically assured of the position, and, on the strength of that, cancelled an important American engagement. Suddenly, however, it was deemed necessary to throw open the post to competition, and although invited to become a competitor Lemare declined to enter the lists. This pitiful resolution of the committee has been condemned on all hands, and does not say much for the intellectual caliber of its members.

Apart from the fatuity of the thing, it is a blunder of the first magnitude and shows that in these matters we have much to learn from our more cultured neighbors. Not only is it a gross insult to an artist of international fame, but a distinct affront to native musical art.

SUNDAY SOCIETY CONCERTS.

After nearly twenty-seven years of activity the Sunday Society still maintains its reputation as an organization that is run at a minimum of expense and provides instruction and amusement to many thousands of people every Sunday during the winter. Music has, of course, been one of its most prominent features and the orchestral concerts given from time to time during the season are very much appreciated. The permanent orchestra, conducted by John Lawson, himself an accomplished violinist, is always a sure draw, and, on a recent occasion when its presence was invoked, over three thousand people occupied the large concert room of St. George's Hall. The program included the march from Gounod's "Reine de Saba," Weber's "Oberon" overture and Schumann's piano concerto, the solo of which was rendered with great charm and fine feeling by Elsie Walker, a young Cheshire pianist, who is steadily coming to the front. She has been ably trained by Osborne Edmondson and others and is a good example of native talent.

The singer on this occasion was Louise James, of Denbigh, who possesses a warm and spacious mezzo soprano which found congenial employment in the eloquent phrases of Weber's "Ocean, Thou Mighty Monster," "Elsa's Dream," etc. The concert was under the direction of S. Vickers.

RODEWALD CLUB.

The committee of the Rodewald Club placed the subscribers under a debt of gratitude by engaging for the sixth concert that capable contralto, Margaret Balfour, whose style and method are on the best lines. This lady's conception and delivery of Schubert's "Meeres Stille" and "Die Allmacht" were instinct with eloquence, and the same remark holds good in connection with her treatment of examples of Duparc, Leroux, Hahn and G. Bantock, the piano accompaniments being in the hands of Herbert Blenkarn.

The instrumental portion of the program included several duets for two pianos by the sisters Irene and Una Truman, two English girls, who appear to have studied with some purpose, but who, however, seem to regard mere executive facility as their main object. The ensemble matter was chosen from Max Bruch, Arensky and Saint-Saëns, and played with sympathetic unanimity and a certain amount of brilliance, but I cannot say the same in connection with either of the ladies' solo efforts, which were not distinguished by anything more than technical celerity and sometimes not even that. In any case Schumann's "Etudes Symphoniques" demand attributes that were not present on this occasion, the final movement in particular being taken at an utterly destructive speed.

O'MALLEY QUARTET.

The O'Malley String Quartet (Ernest O'Malley, Arthur Stewart, Frank Park and William Warburton) was responsible for the pabulum submitted on January 26, which comprised Dvorák in B flat, Beethoven in F, and Wolf's "Italian Serenade." The treatment of these examples was

in every way satisfactory. Homogeneous in utterance and sympathetic in delivery, the four players achieved a genuine success, and the ensemble they produce challenges comparison with the best. They are all members of the Hallé Orchestra, the headquarters of which organization is in Manchester.

PHILHARMONIC SOCIETY.

There can be no question that the policy of inviting different conductors to direct the concerts of the Philharmonic Society has quickened the interest of the subscribers and stimulated the practical forces, both vocal and instrumental. On January 13 Max Fiedler was entrusted with the baton and his readings of Weber's "Freischütz" overture, Brahms' second symphony and an "Overture to a Comedy by Shakespeare" by Scheinpfug was broad and generous, and the varied nuances and dynamic punctuations were artistically phrased and promptly realized. The symphony was very skilfully handled and all sections of the fine orchestra responded with alacrity to Fiedler's demands, the finale being especially noteworthy.

Other items of the concert included Saint-Saëns' concerto in A minor and two agreeable specimens of Glazou-

dinary capacity and has lately developed into a conductor of distinct ability. His symphonic poem, "With the Wild Geese," was heard under similar auspices in 1910, and created a favorable impression. This ambiguous title, it may be stated, has nothing to do with the gallinaceous fowl so much in request at Christmas time, but was a sobriquet applied to those Irish exiles who took service under the crown of France, and whose impetuous gallantry under Lord Clare at the battle of Fontenoy inflicted upon Marlborough the only defeat he sustained during his memorable campaign in the Low Countries in the middle of the eighteenth century.

Quoting Emily Lawless' poem, "Fontenoy, 1745," as a text (the sentiments of which are scarcely less vibrant than those of Thomas Davis' stirring epic on the same subject) the composer has produced a highly interesting tone picture, and the verdict passed on the first occasion was fully indorsed.

The interest of the concert was rendered doubly interesting by the presence of Sergius Rachmaninoff, who received quite an ovation on taking his seat at the piano to elucidate the solo of his C minor concerto. He was ably seconded by the orchestra during the concerto and showed his appreciation by a cordial handshake with the conductor. Mrs. Harty (Agnes Nicholls), one of our foremost sopranos, sang several songs from her husband's pen, and the choir under Harry Evans showed an improving advance during Sullivan's "O Gladsome Light," etc.

MOODY-MANNERS OPERA.

The great success of the Moody-Manners Opera season at Kelly's Theatre has once again proved that there is a public here that will support opera, provided the prices of admission are reasonable. This policy has been followed by the management of this concern for some little time, and the result has justified the venture. The company is thoroughly efficient and some of the members are above the average. Zelig de Lussan and Fanny Moody herself have been conspicuous figures, and the orchestra, if perhaps weak in strings (an old complaint) has been quite satisfactory. The repertoire includes among other works Verdi's "Trovatore" and "Rigoletto," Balfe's "Bohemian Girl" and "Puritan's Daughter," Gounod's "Faust," Bizet's "Carmen," Benedict's "Lily of Killarney," Wallace's "Maritana" and Donizetti's "Daughter of the Regiment"—all more or less "old stagers," but nevertheless welcome when played and sung with intelligence and scenic propriety. Mendelssohn's "Elijah" makes an excellent opera, and I was present at the first production last year under the same circumstances and was agreeably surprised at the effectiveness of the arrangement, albeit the instrumentation was eked out with selections from the "Lieder ohne Worte" and "Italian" symphony.

Last week a decided novelty was introduced to Liverpool and to the country at large in the form of Wilhelm Kienzl's "Kuhreigen." The vocal honors were divided between Fanny Moody, Frank Christian, C. Moorhouse, H. Brindle and R. Cliffe, and the members of the chorus. The orchestration and general direction of Hans Winter are worthy of high praise and the work has caught on, making new friends at every repetition.

MCCULLAGH QUARTET.

I have already alluded to the McCullagh Quartet, and would like to place on record the fact that the combination, with the assistance of Helen Anderton, Roland Jackson and Francis Harford, gave a concert, January 19, the items of which were quite out of the beaten track. Brahms' trio in B for piano, violin and cello, engaged the attention of the sisters Helena, Isabel and Mary, the other two sections of the program being devoted to that composer's "Zigeunerlieder" and Schumann's somewhat similar "Spanisches Liederspiel," both deftly accompanied by the pianist. Individually and collectively the singers gave every satisfaction, and the large audience was not slow in appreciating the abilities of all concerned.

BRODSKY QUARTET.

The third concert of the Brodsky String Quartet was devoted to works by Beethoven, Schubert and Brahms. Dr. Brodsky and his colleagues, Rawdon Briggs, Spielman and Fuchs, joined forces with their usual success in the great work in C sharp minor (op. 131), but for some reason or other, probably fatigue, the attention of the audience was not maintained.

Undoubtedly the crux of the concert was the masterly piano quartet of Brahms in G minor, which was led with great spirit and clarity by Marguerite Stilwell, the final rondo being rendered with irresistible élan. Considering her sterling qualities and the thorough training that Miss Stilwell has undergone it is surprising that her name is not more frequently in evidence. This gifted lady, who is American born, studied under Stavenhagen and De Pachmann and made her first public appearance in Dresden, subsequently visiting the principal cities of Germany, United States and Canada. She is a first rate technician and an artist whose sincerity entitles her to much wider notice.

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now and Dvorák, played by Casals, the piano accompaniments being deftly handled by Helene M. Cullagh, a distinguished unit of a clever quartet of sisters who enjoy much appreciation in Liverpool and surrounding districts. Signor Ventura, a blatant tenor, was heard in "Vesti la Giubba," "Donna e Mobile," etc., but his singular mannerisms rather disturbed the equanimity of the audience.

In doing honor to the young Irish musician, Hamilton Harty, both as composer and conductor, the committee not only did themselves honor but also paid a well deserved tribute to neo-British music. Mr. Harty has been known for some time as a piano accompanist of more than or-



FORDENACK POINT, LAND'S END.



WILLY PERRERO,
The eight year old conductor.

OMAHA'S RECENT EVENTS.

Items of Current Interest from the Nebraska Metropolis.

Omaha, Neb., February 2, 1914.

On the occasion of her recent recital here Myrtle Moses was greeted by a large audience of old friends and admirers, who remembered with pleasure her singing in the time when she was still a resident of this city. Since then her voice has grown wonderful in quality, quantity and range, and her musicianship has developed at a commensurate ratio. Miss Moses' program included an aria from "La Reine de Saba," a group of atmospheric French songs, German songs by Mozart, Dvorák and Strauss, and a choice list of songs in English, including "Primavera," by Mary Turner Salter; "Across the Hills," by Walter Morse Rummel, and "Love's Echo," by Ernest Newton. The accompaniments and two solo numbers were played by Jean P. Duffield. Flowers, encores and enthusiasm were much in evidence.

KELLY "4 O'CLOCKS."

Mr. and Mrs. Thomas J. Kelly held their third "4 o'clock" last Saturday afternoon at their studio-residence, the occasion being a students' musicale and conversation, with a social cup of tea. The students who sang were Misses Grace Northrup, Greta Lane and Vera Ione Beats.

The next "4 o'clock" will be in the nature of a lecture-recital on "Two Famous Song Writers, Schumann and Schubert," at the Y. W. C. A. Auditorium, Saturday afternoon, when Mr. Kelly will give the lecture part and advanced students will sing the illustrations.

NOTED SINGERS TO APPEAR AT LETTER CARRIERS' CONVENTION.

Alma Gluck, soprano, and Reinald Werrenrath, baritone, have been engaged to appear here on the evening of March 2, at the Auditorium, at which time they will sing before the convention of letter carriers, which is scheduled to be in session then. The general public will also be welcomed.

DIRECTORY OF OMAHA MUSICIANS.

Otto H. Tiede and George H. Dower are engaged in compiling a directory of the musicians of Omaha, to be issued in the course of six or eight weeks. Mr. Tiede is a well known Kansas City musician.

TUESDAY MORNING MUSICAL CLUB MEETING.

The Tuesday Morning Musical Club will meet tomorrow at the residence of Mrs. Nash. The program is in charge of Mrs. S. S. Caldwell and will consist of songs, cello numbers, and compositions for two pianos.

MAX LANDOW TO RESIDE IN BOSTON.

A farewell piano recital was given by Max Landow last Thursday evening at the First Baptist Church. Mr. Landow expects to leave July 1, to take up his residence in Boston.

JEAN P. DUFFIELD.

MUCH BACH MUSIC DONE IN MOSCOW.

Cycle of Works by the Nestor of Modern Music
Given Excellent Performance—Much Orchestral Music in Evidence—Native Composers Encouraged by Frequent Hearings.

—Arbette, Deneshny 22,
Moscow, January 12, 1914.

The performance of Bach's works here in December was not an ordinary event, but a solemn celebration of his art so supremely great and pure. These performances took place on three evenings closely following. The chorus was that of the Moscow Symphonic Circle established and led by Viatsheslaw Boulytshew, a devoted adherent of early classical music. The soloists numbered three—Pauline Dobbert, who possesses a beautiful alto of a noble kind, well fitted for oratorio singing; A. Boydanovitsk, tenor, a valuable artist of the Imperial Opera, and Souchodolsky, bass, a well trained singer. The program included Bach's sonatas for piano (David Shor) and violin (B. Sibor), a trio with a flute (N. Nikoulin) and preludiums, and fugues for organ, performed well by Jacques Handshin, who was a pupil of Max Reger and Widor, and is at present a professor at the Conservatoire of St. Petersburg. Bach's chorals and cantatas were sung by the chorus, but the chief number was the "Magnificat," in which Bach's profundity of thought and feeling appeared in all its great sublimity! We owe gratitude to Viatsheslaw Boulytshew for such fine hearings of Bach's music.

IMPERIAL RUSSIAN MUSICAL SOCIETY.

In the field of symphonic music I must mention the splendid concerts of the Imperial Russian Musical Society under the conductorship of Emil Cooper, a temperamental and highly gifted musician. At one of them Serge Vassilenko's new second symphony was performed for the very first time, a splendid work in the modern style. At the same concert we heard a series of pieces for orchestra by Anatole Liadow on the occasion of the thirty-fifth anniversary of his activities as a composer.

At the fourth concert of the I. R. M. S. we were lucky enough to have the opportunity of hearing compositions



VIEW OF KIEV AND THE DNEPER.

by English composers of the present time, Elgar's "Falstaff," Bryson's "Voices," Wallace's "François Villon" being on the program. Emil Cooper conducted these compositions with great care and much enthusiasm. The audience listened to the new kind of music with interest and rewarded it with applause. The names of Bantock, Cowen, Holbrooke, Grainger, Hartr are known here. We hope to hear their music in time.

STRAVINSKI MUSIC.

Recently at a symphony concert, the last of the year 1913, I heard Glazounow's seventh symphony and fragments of Igor Stravinski's ballet "Petrushka"—an amazing production. Stravinski reminds one of Rimsky-Korsakov in his orchestral combinations, and Moussorgski and Borodin in the national characteristic lines of his melodies and themes, although he has his own composite individuality. He is immeasurably clever in his craftsmanship.

POPULAR SYMPHONY.

Popular Sunday matinees of symphonic music with low prices of admission are being conducted by A. Oelov, a highly gifted musician. These concerts are a powerful factor in the formation of public taste in matters of music. The arrangement of programs is in the historical order. They are devoted chiefly to classical masterpieces, but do not neglect modern compositions. The orchestra is an ex-



EMIL COOPER,
Conductor at the Imperial Opera House, Moscow, and of the Symphonic Concerts of the Imperial Russian Musical Society.

cellent body of instrumentalists. At one of these popular concerts we heard fragments from "Parsifal."

A BOY CONDUCTOR.

Willy Perrero, the Italian "Wunderkind," conducted a series of symphonic concerts here. He showed an astonishingly deep insight into the works he performed. Each of his gestures, signs and hints given to the executants of the orchestra (about seventy) revealed the musical knowledge of the child—a boy eight years old. How great must be the responsibility of his parents. And what will they do to save the immensely great gifts of this remarkable youngster?

MORE SUNDAY MATINEES.

Serge Vassilenko's Sunday matinees are of a most serious kind and deserve full commendation. Alexander Arseniev was the soloist at one of them, a young pianist of about nineteen years old, who finished his studies last spring at the Conservatoire of Moscow. He performed Liszt's "Danse Macabre" with a phenomenal technic and was obliged to give many encores. At his sixth matinee Vassilenko had on his program Hugo Wolf's "Penthesilea," Grieg, Brahms and Svendsen.

RACHMANINOFF A HERO.

Serge Rachmaninoff was decidedly the hero of the season. He conducted a symphony concert at the Philharmonics and at the next one performed his second piano concerto. At another symphony concert he played his third piano concerto. His recitals were overcrowded. He had only his own compositions on the program. His interpretation of them was immensely interesting. Rachmaninoff has won the admiration of musical circles here as a conductor, pianist and composer.

SCRIABINE'S NEW SONATAS.

Alexander Scriabine, a restless searcher after the new, who is accounted more or less a dangerous revolutionary, performed new sonatas at his second piano recital and gave to them a wonderful eloquent rendering. He has an ideal manner of communicating thoughts and feelings. To judge by these sonatas he treads an abstruse path. The sonata No. 9 is full of mysticism and gloom, and No. 10 reflects a pantheistic outlook on life and theosophical ideas. The impression of his performance was overpowering, but not for the whole audience—only exceptionally progressive musicians are able to regard the new horizon with Scriabine.

LANDOWSKA, CLAVECINIST.

Wanda Landowska, returning here from a long tour through the rest of Russia, gave Moscow recitals with great success. The cult of the early clavecin playing is on the increase and Wanda Landowska, as one of the best performers, always has found much appreciation in Moscow.

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FIRST PERFORMANCE IN AMERICA OF ARTHUR HINTON'S PIANO QUINTET.

Presented in New York by Katharine Goodson and Kneisel Quartet—A Work That Will Bear Close Scrutiny.

At Aeolian Hall, New York, on Tuesday evening, February 10, the Kneisel Quartet, with the assistance of Katharine Goodson, presented the following program to a large audience:

Piano quintet in G minor, op. 30 (first time in America),

Arthur Hinton
 Quartet in E flat, op. 137.....Beethoven
 Quartet in F, op. 41, No. 2.....Schumann

Arthur Hinton's piano quintet proved to be a work that will bear the closest scrutiny. This comparatively young English composer, and native of London, has a technical mastery of the art of musical composition which enables him to build up and develop the various movements of his work with clearness, logical sequence, and a total avoidance of extraneous matter which does not belong to or grow from the thematic materials of the work. There is no padding, no passages of mere sensuous beauty dragged in to lengthen the movement. Page after page of this quintet are as terse as a Bach fugue and are constructed entirely from a recognizable phrase which passes from one instrument to another in an antiphonal and conversational manner, giving a homogeneity to the contrapuntal part writing which no mere harmonic accompaniment to a lyrical melody could have. And the movements are not too long.

When Arthur Hinton has developed his themes naturally to a well managed climax he stops. Not one of the three movements smells of the lamp. In fact, it might seem easy to the uninitiated to compose a work like this, for the art is hidden, except to the expert analyzer of musical compositions.

The first movement has a plaintive earnestness of manner and a somber hue which belong to the North. A Russian or a Scandinavian might have written it; but not a Spaniard or Italian. As it happens, the actual composer is an Englishman, and one of the greatest merits of the work is its freedom from plagiarism. It reminds one of no other composer in its themes or peculiar harmonies. Brahms was as serious, but the chords and phrases are not Brahms, or Schumann, or certainly not any of the modern French school.

The second movement, an allegro, molto scherzando, is an elfin dance, but of elves with more of the sinister spirit of Macbeth's witches than the merry pranks of Oberon's cohorts in "A Midsummer Night's Dream." In the finale, too, the composer keeps the note of tragedy. The allegro molto ed appassionato is a Mazeppa ride across a wild and rugged land of desert and oasis.

At the end of the quintet the performers were recalled many times to the platform to acknowledge the enthusiastic reception of the new work. Katharine Goodson at the piano was not called on to display her prowess in any way that taxed her splendid skill. But what she did was discreet and polished. Never once did she put forth her powers and swamp the string quartet with an orchestral deluge of piano concerto tone.

Della Thal in Monmouth Recital.

Della Thal, the Chicago pianist, gave a meritorious recital at the College Auditorium, Monmouth, Ill., Tuesday evening, January 21.

The Monmouth reviews of the recital were as follows: A cold wind and flurries of snow did not deter a good sized audience from hearing the piano recital by Della Thal which was given at the College Auditorium last night as one of the numbers of the Artist Lecture Series of Entertainments. The brilliant player came to Monmouth heralded by many commendations, and her performance last evening was not a disappointment to any who heard her. While each number was meritorious the triple rendition from Chopin and the double number from MacDowell were perhaps the most pleasing to many.—Monmouth Daily Atlas, January 21.

The pianist, Della Thal, gave a splendid recital at the College Auditorium last evening, which had many attractive qualities to recommend it to the attention of the music lover. Not only did the recital give disclosure abilities, musical and technical, of an unusual order, but the program she presented departed far from the usual concert in many of its numbers. Miss Thal played both brilliantly and poetically in presenting her program that had double interest because of the finished style of the performance and the novelty of some of the selections.

Miss Thal combined selections of Schumann, Brahms, Chopin and MacDowell, all famous composers, in making up her program. The opening number, "Etudes Symphoniques," was most excellently rendered, and was followed by a group of selections by Brahms, both of which received hearty applause. In the Chopin group the prelude, No. 17, out of op. 28, and the C sharp scherzo were especially well interpreted. Most interesting were the two selections by MacDowell, the first of the group being "Nautilus," from "Sea Pieces," which was tastefully supplemented by the same composer's "Bre'r Rabbit" from the "Fireside Tales." Two works of the composer, Cyril Scott, "Lento" and "Danse Negre," and rhapsody in C major by Dohnanyi, closed the program.—Monmouth Daily Review, January 21. (Advertisement.)

A man in a small Massachusetts town was married and then charged fifty cents admission to the wedding dance. That's making others pay the fiddler.—New York World.

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Spalding Plays in St. Petersburg.

Albert Spalding, the American violinist, was the recipient of the appended press criticisms, following his recent appearance in St. Petersburg:

We had heard quite recently at one of Siliti's concerts this serious American violinist, where he showed himself as an interpreter of Bach "par excellence." Mr. Spalding had included in the program of his own concert Wednesday evening the same fugue of Bach which he played at Siliti's concert as an encore. This magnificent work harmonized excellently with the sonata in D major of Corelli and the concerto in the same key of Mozart. Thus, the first part of the concert contained only classical works, and Mr. Spalding performed them with loftiness of spirit, a plastic charm and elegant phrasing. And how poetically did he play Walther's prize song from "Die Meistersinger," and the two charming pieces by Schumann. The concert ended with a bravura piece, by Paganini arranged by the concert giver, which permitted the artist to show off his technic in the most brilliant manner in the different passages, double flageolets, left hand pizzicati and other virtuosic stunts.—Rietch, St. Petersburg, January 10, 1914.

Mr. Spalding has already appeared with success during the current season at one of Siliti's concerts. We were happy to renew the acquaintance with his remarkable talent, at his own concert on January 8 at the Salle de la Noblesse. A brilliant technic, a dazzling clarity in passage work and in double flageolets, an elegance of style, a luscious beauty of tone and a communicating enthusiasm are the particularly ingratiating qualities of this artist's playing. The



ALBERT SPALDING.

public, who were rather reserved during the first part of the program, which contained works by Corelli, Bach and Mozart (works which in our opinion received an almost too vital interpretation) awoke suddenly from their comparative apathy with the first sound of the large intense and full tones of the prelude and allegro by Pugnani-Kreisler, and their enthusiasm did not abate for the rest of the evening. Then came the murmuring of the "Springbrunnen" of Schumann, the thundering of Dvorak's "Mazurek," after which Spalding played his own finger breaking arrangement of Paganini's "La Campanella," all of which were greeted with storms of applause. The concert terminated with a series of encores, which the artist performed to satisfy the vociferous demands of a public who rushed to the stage.—Dien, St. Petersburg, January 11, 1914.

Mr. Spalding appeared in our artistic heaven already last year, and, although his greatness was hitherto unknown to us, showed himself immediately a remarkable figure among the great quantity of concert givers. I could find nothing but praise for him throughout at that time, and the appearance of Mr. Spalding this year at the orchestral concert, and still more at his own recital Wednesday evening, confirmed our enthusiastic opinion of this extraordinary violinist. He has, through serious and intelligent work, developed his remarkable talents to a rare and beautiful art. Among the mass of fiddlers we must listen to, he stands prominently forth as one who has the especial right to the attention of the artistic world; the violinist never overshadows the artist, nor the artist the violinist. Difficulties do not even exist for him; his technic is imbued with his own personality, and is of a perfection which makes you forget difficulties. Mr. Spalding is thoroughly at home whether he is playing double stops, flageolets or other pyrotechnics; they are all overcome with tireless ease; this, together with an exquisite purity of intonation such as is seldom heard, a mellow tone, and an adept handling of the G string phrases. The artist in Mr. Spalding was shown by his splendidly musical interpretations of the program, which was cleverly arranged to show to the best advantage the distinguished taste and artistic intellectuality of the young American. His rendition, especially of the enormously difficult fugue in G minor by Bach, was brilliantly successful, and what a charming performance of the "Gartenmelodie" of Schumann; the intimate spirit of this delicate song came straight from the artist's own heart. Then followed a dashing "Mazurek" by Dvorak, played with great temperament, and this beautiful evening was brought to a close with his own arrangement of Paganini's formidable "Campanella." Mr. Spalding's success grew from number to number, until it had attained imposing dimensions, and many encores had to be added. The piano accompaniments were played by Andre Benoit, a young American, with great attention and taste.—Herold, St. Petersburg, January 10, 1914. (Advertisement.)

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LAURA MAVERICK'S INTERESTING CAREER.

Popular Mezzo-Soprano Had Planned to Be a Pianist—Began Musical Activities at Age of Five.

Laura Maverick comes of a family distinguished in the history of this country. The maternal branch has been represented by officers in the Revolution as well as in the War of 1812 and in the Rebellion; while in times of peace there have been many statesmen and artists. The Maverick side of the family has figured prominently in the development of the great Southwest.

Samuel Maverick, the cattle king, was largely instrumental in giving its freedom to the Republic of Texas. He also gave a new word to the English language—"maverick"—an unbranded calf.

Laura Maverick began her musical activities at the age of five years, when without any previous piano instruction, but by ear alone, she could, it is said, faultlessly play the better known pieces of the day, long before she was even able to speak correctly. Since then however, her linguistic powers have improved; she speaks fluently not only English, but Italian and Spanish, German and French. Her beautiful enunciation and diction have been among the points so frequently praised by the critics, who undoubtedly would have praised her piano playing, too, had she chosen to follow the piano as a profession. Indeed it was her original intention to become a concert pianist. Her early girlhood was devoted to piano study and for years she was under the instruction of the best teachers in Germany and Italy. But fine as this native talent was, developed by these teachers, she presently discovered that her voice was even finer—a superb gift of the gods.

With such a voice, it was not difficult to interest the leading instructors of Europe and America, who offered her the riches of their experience and art. And thus, while her voice was brought to perfection, the earlier piano work and instruction in the theory of music had given her a sound musical training, so often lacking in singers. Her singing was at first merely a source of pleasure to intimate friends. For years a leader of San Antonio society, her musical salons were a feature of that gay and music loving city. She gathered around her artists of world wide renown. It was these who prevailed upon her to take up singing as a profession, giving delight to thousands instead of to a chosen few.

Laura Maverick made her New York debut three years ago at Carnegie Hall, and received an ovation. She has also appeared at the Century Theatre, the Mozart Club, the Musicians' Club and at many private homes, where she is a great favorite. She has given concerts in all the large cities, and it is perhaps needless to add that she has many return engagements for next season. At present she is in mourning for her brother, Dr. Augustus Maverick, and for this reason has cancelled many bookings.

Laura Maverick is a member of the famous Merriewold Summer Colony, in Sullivan County, N. Y., founded by Henry George. Other members are: William C. De Mille,

the playwright; Dr. Takamini, the brilliant Japanese; J. I. C. Clarke, Charles Kline and many more.

In the summer of 1912 she was married to Carl Hahn, the well known cellist and composer. By way of a honeymoon they made a highly successful concert tour through the Southwest.

Apart from her voice, the personality and charm, the wit and beauty of Laura Maverick have captured countless friends and admirers. But of course it is as an artist that she is best known to the general public, the artist with the glorious voice and human charm.

Laura Maverick has the rare gift of lending herself to the

Carl Hahn's Versatility.

Carl Hahn is a member of the musically gifted Hahn family of Cincinnati. His father is Theodore Hahn, the veteran flute soloist, one of the oldest members of the faculty of the College of Music in Cincinnati.

Mr. Hahn started upon his musical career with the same distinction that has marked it ever since: As a mere boy he won the five year free scholarship at the Cincinnati College of Music and after completing this course with high honors he was persuaded to remain there two years as instructor. Then followed years of valuable experience during which he played under famous conductors, Thomas, Seidl, Schradieck and Van der Stucken; he became a well rounded artist.

Apart from his splendid cello playing, Carl Hahn is widely known as a successful piano pedagogue, a conductor and a composer. In 1900 he was called to the French Opera in New Orleans. Several years after this he is found actively engaged as conductor of grand and light opera companies on the road. It was on one of these trips that an offer was made by the citizens of San Antonio, Tex., to have him settle in that beautiful city and work in the interests of music. For eight years he was the motive power of musical life in the Southwest, where as conductor of the San Antonio Symphony Orchestra he exerted a fine influence and example. In 1906 he conducted the State Saengerfest at San Antonio, and in 1909 at Galveston. Mr. Hahn's own annual music festivals at San Antonio were unusual events. In these he was assisted by the Chicago and New York Symphony Orchestras.

One of Mr. Hahn's justly lauded accomplishments was the production of Benoit's children's cantata, "Into the World." (The second time only that this cantata was produced, the first time being by Van der Stucken.) The training of the twelve hundred children's voices and the many difficult features of this undertaking caused many a wise old head to shake with forebodings of his failure. But to those who know Mr. Hahn's untiring energy and inspiring methods it is needless to say that the affair was a complete success. And one of his not the least appreciated rewards for this labor so well done was his happiness in seeing a music course included for the first time in the public schools. The School Board's annual appropriation for music is a step that promises much for the future generation as well as for the present one.

Two years ago Mr. Hahn was called to the broader activities of New York, where he leads a busy life, teaching piano and composing, with frequent concert tours as cellist with Laura Maverick, who in private life is Mrs. Carl Hahn.



CARL HAHN.

mood and spirit of each composition, while her voice is marked by unusual sweetness and possesses a quality of pathos that deeply stirs and wins every heart.

The Davennys in Pittsburgh.

Possibly the most important appearance of Mr. and Mrs. Hollis Edison Davenny this month was before the New Era Club in the Fort Pitt Hotel, Pittsburgh. This is one of Pittsburgh's largest and most exclusive clubs, and their meeting after the new year each season is the largest affair they give during the year. Dr. John Brashear, the famous astronomer, was the speaker of the afternoon, while Mr. and Mrs. Davenny furnished the musical part of the program, appearing in two groups of duets, a feature of their work which seems to grow in popularity with each appearance. On this occasion an ovation was accorded the singers following each group, another indication that this new feature of ensemble work is greatly appreciated by the musical public. Charles Wakefield Cadman, the noted composer, recently said after hearing Mr. and Mrs. Davenny in one of their programs: "These artists have restored the lost art of duet singing."

A Modern Sigh.

Composer (standing before a Futurist painting)—If only my music were as incomprehensible as that picture!—Fliegende Blaetter.

"Is he a finished musician?"

"No, but he will be if he doesn't let up soon."—Philadelphia Press.

Notice found by proprietor, left on grand piano by burglars who had looted a house: "We had to leave the piano. How did you get it in—on the installment plan or did you build the house around it?"—Life.

Madden—Last night, while she sang she lost control of her voice.

De Mote—Why don't vocal teachers invent some kind of an emergency brake?—New York Globe.

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CEDAR RAPIDS ADVANCING.

Marked Increase in Musical Interest.

1222 Second Avenue East,
Cedar Rapids, Ia., January 28, 1914.

The MUSICAL COURIER correspondent, returning to Cedar Rapids after several months at her Boston studio, finds a marked increase in the interest taken in musical matters in this beautiful and progressive city which is fast becoming the musical and education center of this part of the mid-West. Here is located Coe College, an institution which has enjoyed a steady and substantial growth during the past few years and has just received a fresh stimulus by an endowment of \$650,000, raised by loyal and enthusiastic friends of the institution. At Mt. Vernon, sixteen miles east, is Cornell College with an enrollment of several hundred students. Iowa City, thirty miles south, is the seat of the State University, with a large and increasing student body. Both towns are now connected with Cedar Rapids by a recently completed interurban system. These facilities for inter-communication and the increasing interest and patronage accorded the musical departments of the several institutions are factors which should bring the music lovers of the three communities into still closer relations.

CHORAL UNION COURSE.

Under the direction of Earle G. Killeen, head of the Coe College Conservatory of Music, the Cedar Rapids Choral Union course was opened with two recitals by Maud Powell. A matinee program given in the auditorium of the high school was attended by an audience composed of students of the public schools. A large and representative audience greeted Mme. Powell in the evening at Sinclair Memorial Chapel on the college campus, when she rendered a most delightful and enjoyable program.

The second recital of the course was given by Oscar Seagle, of Paris, assisted by Yves Nat at the piano. The recital was given with marked artistry and gave great pleasure to all who were privileged to hear his distinctive, varied and artistic program. Mr. Seagle is an interpretive artist of rare worth and was ably assisted by M. Nat, who was a most satisfying accompanist. His piano numbers were also greatly enjoyed.

The Christmas season was ushered in with a performance of "The Messiah" by the Cedar Rapids Choral Union under Mr. Killeen's leadership and with the following assisting artists from Chicago: Dorothea North, soprano; Barbara Wait, contralto; M. J. Brines, tenor; C. Edward Clark, bass. The chorus showed marked improvement over last season's work and much credit is due the untiring efforts of both leader and singers. The orchestral work was by the Cedar Rapids Symphony Orchestra, an organization which is steadily growing in efficiency under the leadership of Mr. Killeen and with Professor Mueller, head of the violin department of the college, as concertmaster. At the piano Clyde Stephens, of the musical faculty, sustained his well established reputation as a superior accompanist.

RECITAL BY KATHARINE GOODSON.

Last week's concert in the regular course, was given on Thursday evening, January 22, at the Sinclair Memorial Chapel, by Katharine Goodson. Miss Goodson played the

program which follows, before one of the largest and most enthusiastic audiences of the season. The favorable reputation established at the time of her appearance at Mt. Vernon a year or so ago, brought a number of admirers from out of town for a second hearing.

The program was as follows: Sonata in A major, Mozart; Vier Klavierstücke, op. 119, Brahms; berceuse, fantasia in F minor, two studies, valse in A flat, op. 34, Polonaise, op. 53, Chopin; Romance, Schumann; Aeolus, Gernsheim; "Venezia e Napoli" ("Tarentelle"), Liszt.

ALDA—LA FORGE—CASINI RECITAL.

On the evening of January 13, at the University Auditorium, in Iowa City, Mme. Frances Alda appeared in recital, assisted by Gutia Casini, cellist, and Frank La Forge, composer pianist. The artists were greeted by a large and appreciative audience, who were rewarded with a most artistic rendering of the following program: "Variations on a Rocco Theme" (Tchaikowsky), Gutia Casini; "Lungi dal caro bene" (Secchi), "Nymphs and Shepherds" (Purcell), "When the Roses Bloom" (Reichardt), "Pastorale" (Carey), Mme. Alda; "Rhapsodie" (Dohnanyi), Mr. La Forge, "Panis Angelicus" (Cesar Franck), Prayer from "Tosca" (Puccini), Mme. Alda with cello obbligato by Mr. Casini; "Romance" (La Forge), "Concert Etude" (Boothe), Mr. La Forge; "Tausend Stern" (first time) (Blech), "Lauf der Welt" (Grieg), "Soft Footed Snow" (Sigurd Lie), Gavotte from "Manon" (Massenet), Mme. Alda; "Serenade" (La Forge), "Scherzo" (Klengel), Gutia Casini; "Si les fleurs" (Massenet), "A des Oiseaux" (Georges Hue), "Like the Rosebud," "Expectancy" (La Forge), "An Open Secret" (Woodman), Mme. Alda.

FEBRUARY WILL BE ACTIVE.

February promises to be a most interesting and busy season for local concert goers. Besides the Paderewski recital and the concert by the Zoellner Quartet, several recitals are to be given during the month by local talent.

PADEREWSKI COMING.

On Monday, February 9, Paderewski is advertised to appear at the City Auditorium. The ticket sale includes applications from all parts of the State, and an audience is assured that will test the capacity of the auditorium.

ZOELLNER QUARTET ENGAGED.

On Friday evening, February 27, the next number in the Choral Union Course will be given. The Zoellner Quartet will be heard.

Hotel for Musicians.

Many prominent musicians of the world visit and are residents of the Rittenhouse Hotel, Philadelphia, under the excellent management of Charles Duffy. Because of the large and comfortable rooms and suites, the attractive dining and grill rooms, and high standard of service, this is becoming well known as an ideal and high class stopping place for transient and permanent guests. Every convenience that will add to the comfort and pleasure of the visiting patrons is considered.

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LOUISVILLE PROGRAMS.

Recent Musical Events of Interest.

Louisville, Ky., January 28, 1914.

The most notable musical event of the present month was the concert given by Fritz Kreisler at the Masonic Theatre on Monday night. The largest audience of the season greeted the famous violinist, and the demonstrations of enjoyment were numerous and hearty. Mr. Kreisler's program was a light one and displayed his exquisite finesse and tonal delicacy rather than the broader and more imposing qualities. It consisted of Bach's suite in E major, a group of seventeenth and eighteenth century compositions by Friedmann Bach, Couperin, Pugnani, Corelli, Cartier and Tartini. Schumann, Gluck and Mozart composed another group—in which Mr. Kreisler's playing reached its highest point of achievement—and the final numbers were his own "Caprice Viennois" and three caprices by Paganini. The accompaniments, played by Carl Lamson, were sympathetically adequate and received a just degree of praise.

CATHOLIC CHORAL CLUB CONCERT.

Another interesting occasion was the first concert of the Catholic Choral Club, which took place at the Masonic Theatre on Sunday night. The star of the affair was Arthur Middleton, whose delightful voice and artistic interpretation won every hearer in the large audience. The first part of the program was devoted almost entirely to Mr. Middleton, who sang Figaro's song from "Il Barbiere"; "How's My Boy," by Sidney Homer; "Three Fishers," by Hullah; "Recompense," by Hammond; "Barrack Ballad," by Bell; "Smugglers' Song," by Kernochan; "Mother o' Mine," by Tours, and "Danny Deever." Several encores were demanded by the audience, and Mr. Middleton responded most graciously. Both personally and as an artist Mr. Middleton is a great favorite here, and is always sure of a welcome. The second part of the program consisted of Hofmann's "Melusina," the soloists being Freda Doerer, soprano; Mrs. William Scholtz, contralto; Arthur Middleton, baritone; Louis Herm, bass. The choruses, directed by Anthony Molengraff, were sung with dramatic expression, and showed much careful training. One of the features of the evening was Mrs. Molengraff's performance of the accompaniments, in which she displayed the highest skill and understanding.

LOUISVILLE QUINTET CLUB'S FOURTH CONCERT.

The fourth concert of the Louisville Quintet Club occurred at the Woman's Club on Tuesday night, the auditorium being filled with a most appreciative audience. The program embraced Schumann's string quartet, op. 47; a string quartet by Mozart, and Saint-Saëns' piano quintet, op. 14, and was performed with the finish and completeness which the public has learned to expect of this organization.

FRANCIS MACMILLAN'S RECITAL.

The recital given by Francis Macmillan on January 19 was much enjoyed by those present. Mr. Macmillan is an artist who deserves a much larger patronage than he received, and it is hoped that if he favors Louisville with another visit, he will have an audience of greater proportions.

K. W. D.

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KERNOCHAN'S "THE FOOLISH VIRGINS" SUNG.

Orange Musical Art Society Gives First Performance of Cantata—Poetic Text by Fanning, Who Sings Principal Solo Part—Melodious Throughout, with Fine Baritone Solos—Orchestration Effective.

Marshall Kernochan's cantata, "The Foolish Virgins," the text by Cecil Fanning, the artist-poet-baritone, based on the Scriptural story, but amplified along poetic lines, was given a first performance by the Orange Musical Art Society at the East Orange (N. J.) High School, February 6, a chorus of eighty-seven women and orchestra of twenty-one players sharing with Mr. Fanning in the production.

The work begins orchestrally with serious minor chords, followed by a violin melody and a short fugato, leading to the opening short alto solo, well sung by Mrs. McCutcheon. This is warm and expressive music. The four-part choruses are full of expert writing, singable, graceful, with occasional high tones reaching a climax. Canonic imitation and other devices show the thorough schooling of the composer, who in this work (published by Schirmer) has achieved something unusually distinctive and worthy. Muted horns make certain phrases, such as the choral line, "But distant thunder rumbled low," very effective, and there is a highly dramatic effect on "The door was barred, and all was dark."

Very sweet, graceful music, of natural harmony, is the chorus, "Soft to thy garments clinging," with a pretty effect of the violins on a high G sharp at the pianissimo close. There follows the principal air for the baritone, "Ye Are a City," which is a beautiful three-page solo, and in which Cecil Fanning's exquisite tones, notably from C to F above the staff, produced delightful effect. Of antiphonal form is "Bridegroom, come hence," in which chorus and baritone solo participate. This makes a dramatic situation, relieved by the unaccompanied chorus which follows, "The Lord said to My Lord." "The Beatitudes," sung by baritone solo, and chorus, alternately, follow, and this section is of original form affecting because extremely expressive. "Amen, I Say to Ye, I Know Ye Not" is the final baritone solo, and here a very dramatic climax is reached, followed by an orchestral interlude of importance. There follows the final chorus, in which the first sopranos remain well up their range, with high A's and G's and a concluding high C. The work consumed at this first public performance just thirty-five minutes; it is without question one of the most important of recent choral compositions for women's voices, effective, singable, and requiring interested singers for performers.

The performance throughout was worthy, serious, a dignified interpretation, Conductor Arthur Woodruff having given it his best effort, the singers entering into his spirit; in consequence it went with smoothness, several difficult vocal entrances being surmounted under able guidance. Louis van Wagenen sang a short solo nicely, and, of course, Mr. Fanning was the heart of the whole thing, with his beautiful baritone voice, interesting personality, and intensely dramatic spirit. "Ye Are a City," fits him perfectly, Composer Kernochan evidently knowing the Fanning voice in every detail; he sang the finish especially beautifully. Of his set solos, "Adelaide" was interpreted with classic grace, rich with feeling, and "Teufelslied," a declamatory song, was of such effect that he had to sing an encore, the Löwe "Erl-King," a veritable tone-drama as he does it. A group of old French and old English songs showed him in contrasting mood. They were:

Le petit bois d'amour.....Arr. Ferrari
 Le cycle du vin.....Arr. Ferrari
 Dame Darden.....Arr. Ferrari
 No, John, No!.....Arr. Cecil Sharp

These were sung with utmost finish and that aristocratic grace inseparable with Cecil Fanning. Applause and encores were his, shared by H. B. Turpin, whose piano accompaniments are with the voice, not before or after.

Following the concert Mr. Kernochan was seen congratulating Conductor Woodruff and all concerned, being highly pleased with the performance. It was an evening of triumph for him, mixed with gratification over the smooth and altogether effective performance. A large audience heard and applauded the concert, and it is safe to say that the chief memory carried away was of Marshall Kernochan, "The Foolish Virgins," and Cecil Fanning.

Edna Gunnar Peterson in Brainerd.

In the Brainerd (Minn.) Daily Dispatch of January 26, Edna Gunnar Peterson, the Chicago pianist, received the appended criticism following her appearance in that city:

However one may appreciate the literary value of reserve, there are occasions when it is practically impossible to practise it. A case in point is in describing the program given last Saturday before the Brainerd Musical Club by Edna Gunnar Peterson.

That anticipation ran high was shown by a well filled hall, but to say that realization more than fulfilled the promise of anticipation is to put it mildly.

Perhaps the most striking characteristic of Miss Peterson, as an

artist, is her equipoise. In both interpretation and technic she has such fine balance. She caught the spirit of the intellectual and rather difficult Bach in the dignified and melodious E flat minor prelude, and disentangled with ease the polyphonic mazes of his B flat major fugue; then she entered heartily into the carnival spirit of Schumann's "Faschingschwank aus Wien," and dropped as easily into tender sentiment when interpreting the C sharp minor nocturne of Chopin.

So with her technic. It was impossible to say which she did best, runs, trills, arpeggios or heavy chords, but her surety of attack and suggestion of reserve power in the heavy chord passages were perhaps what made her hearers marvel most. Surely those slender arms and small hands must have been reinforced by unusual psychic power to produce such effects. And her program was as well balanced as her playing. (Advertisement.)

Flonzaleys Play for Helen Keller.

While in Detroit recently the Flonzaley Quartet had an interesting experience of playing privately for Helen Keller, the remarkable blind and deaf woman who has attained such an extraordinary degree of mental development despite her natural handicaps.

The Flonzaleys were scheduled to give a public performance in Detroit and they played for Miss Keller during their rehearsal period. It was most interesting, say the members of the quartet, to note the effect of their playing on their unique audience. The first number selected was a Beethoven adagio. No sooner had the playing begun than Miss Keller's face became fairly illuminated. She "listened" attentively, though whether the sensations she experienced were physical or purely mental it is difficult to say. One thing that was especially noticeable was the fact that the low notes afforded Miss Keller greater pleasure than the high ones. Moreover, she was quite able to distinguish the different instruments and the changes in the character of the compositions.

"The music was like the trembling of wings," was the way she expressed it. At times her ecstasy was so great that she was hardly able to remain quiet, her emotions fairly overcoming her. The experiment was tried of having her place a hand on the body of each instrument while a violin and cello due was played, and the vibrations so received seemed to add to her enjoyment. Once in a while there were certain tones she was unable to catch, and this fact was revealed to the players by a change in her facial expression.

Only two other persons besides Miss Keller were present at the rehearsal, one of the objects of which was to test a new device by the use of which her power of sensing sound might be improved.

Cristalli Winning Favor.

Italo Cristalli, the new Italian tenor at the Metropolitan Opera House, is rapidly winning his way into public favor. He has been heard in various operas this season, and was particularly favorably received as Ernesto in Donizetti's "Don Pasquale." In this role it has been said of him that he knows how to use with successful art his sympathetic voice, which is not only excellently placed, but possesses also a delicious middle register. He sang the whole opera with warmth, strength and understanding, never faltering, and especially in the serenade of the last act he exhibited with ease magnificent notes, which were rewarded by prolonged applause from the audience, a thing that is not easy to achieve at the Metropolitan Opera House. He revealed splendid qualities of singing and art, his sweet and graceful voice equally commendable in the various registers, was pleasing to hear and keenly liked by the public.

Marshall Field & Co. Choral Concert.

Sullivan's "Golden Legend" and Grieg's "Olaf Trygvason" are to be sung by the Marshall Field & Co. Choral Society, Thomas A. Page, conductor, at its concert at Orchestra Hall, Chicago, April 16, 1914.

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MARSHALL KERNOCHAN.
Composer of the cantata, "The Foolish Virgins." (See opposite page.)

Klotz-Hinshaw Joint Recital.

One of the most attractive of last Sunday's musicales was given in the Brooklyn Academy of Music by Maude Klotz, soprano, and William Hinshaw, baritone, and duly attested by a large audience, which gave each number a warm reception. Miss Klotz already is becoming well and favorably known both to New York and Brooklyn audiences, and last evening she gave an excellent account of herself in each of her numbers, particularly in the French, which, because of her artful interpretation and her sweet, flexible soprano, adapt themselves well to this style of song. Her enunciation, both in the German and French, as well as the English, was exceptionally commendable.

The audience was with Mr. Hinshaw from the beginning, because the genial personality of the Metropolitan basso is wont to impress itself favorably from the first. His resonant baritone gave satisfaction in each of his numbers, particularly, however, in the "Largo al Factotum" (Rossini), from "The Barber of Seville," in which his wonderful lingual facility and exceptional breath control were marked. The duet, which concluded the program, Verdi's "Mire di Acerbe Lagrime," from "Trovatore," was given an unusually satisfactory rendition.

The program in full follows:

How's My Boy?	.....Homer
Ould Plaid Shawl	.....Haynes
Danny Deever	.....Damrosch
	Mr. Hinshaw.
Träum durch die Dämmerung	.....Strauss
Zueignung	.....Strauss
Wir Wandelten	.....Brahms
Du bist die Ruh	.....Schubert
	Miss Klotz.
Lied duftig hält die Mainnacht	.....Brückler
Drei Wanderer	.....Hermann
	Mr. Hinshaw.
Depuis le Jour (Louise)	.....Charpentier
	Miss Klotz.
Largo al Factotum (from Barber of Seville)	.....Rossini
	Mr. Hinshaw.
L'Heure Exquise	.....Hahn
Bergere Legere	.....Wekerlin
Chanson Indoue	.....Rimsky-Korsakow
	Miss Klotz.
Largess	.....Mabel Wood Hill
The Lark	.....Mabel Wood Hill
Keep a'Goin'	.....Jacobsen
Smuggler's Song	.....Kernochan
	Mr. Hinshaw.
Sacred Fire	.....Russell
The Little Gray Dove	.....Saar
What's in the Air?	.....Eden
	Miss Klotz.
Duet, Mire di Acerbe Lagrime (from Il Trovatore)	.....Verdi
	Miss Klotz and Mr. Hinshaw.

Bauer Program for March 21.

Harold Bauer's program for his New York Aeolian Hall recital, Saturday afternoon, March 21, will include compositions of Mozart, Chopin, Schumann, Brahms and Cesar Franck.

The latest Russian star who eats once a day that she may dance may be distinguished from a chorus girl who dances once a day that she may eat.—New York Evening Sun.

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NEW YORK, WEDNESDAY, FEBRUARY 18, 1914.

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Whenever you read advertisements offering "music lessons free" make up your mind that the lessons are worth it.

Paderewski's fourth New York recital is scheduled for Saturday afternoon, March 7, at Carnegie Hall. He is reported to have recovered from his recent nervous breakdown.

Kaiser Wilhelm saw "Parsifal" three times in ten days, chiefly, one may believe, to study for military purposes the marvelous method of propulsion employed by stage managers to shoot the arrow at Parsifal.

There is hardly a library, public or private school of importance, convent, seminary, conservatory, college, university or club of any description which is not a subscriber to the MUSICAL COURIER. Many of them have been on the subscription list of this paper since its beginning.

Emile Fischer, spoken of so much in the Paris prints, must not be confused with the famous basso who was such a wonderful Hans Sachs a score of years ago. The Paris Fischer is a dancing instructor at the Ecole Polytechnique and has served in that capacity for forty-seven years.

Eugen Ysaye refused to allow the director of a symphony orchestra to dictate as to the interpretation of the Beethoven violin concerto, and for that reason and also because the leader would not permit Ysaye to add the Vivaldi concerto to an already long program the violinist refused to appear at the projected concert, and Kathleen Parlow has been engaged in his place.

That splendidly effective and highly artistic organization, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will pay its annual visit to New York at Carnegie Hall, Monday evening, March 2. The previous work here of the men from Minneapolis is remembered with pleasure by local music lovers, especially the remarkable reading (and leading) of Brahms' C minor symphony.

In the MUSICAL COURIER of December 10, 1913, there appeared an editorial calling attention to the fact that "several seasons have elapsed since the Boston Symphony Orchestra favored its New York patrons with Beethoven's fifth symphony." We are glad to see that Dr. Karl Muck has acted upon this timely suggestion, and will play the symphony at the Boston orchestra's concert in Carnegie Hall on Saturday afternoon, February 21.

An idea often advocated and urged by the MUSICAL COURIER, the establishment of an American protective society for authors and composers similar to the one which has been so successful in France, now seems in a fair way to be realized, for a number of authors, composers and publishers met here last week and formed an organization for protection against unauthorized performances of works controlled by them. Hereafter, every public performance of any composition under the wing of the new society will have to pay it a royalty which is to be turned over to the author and composer of such a work, or to the publisher if he owns the piece outright. The board of directors of the American Society of Authors, Composers and Publishers is made up of representatives of those three classes and includes Frederick J. Witmark, George Maxwell, Walter Waterson, H. Dreyfuss, Victor Herbert, Gustave Kerker, Raymond Hubbell, Irving Berlin, Silvio Hein, R. Carrol, Gus Edwards, Harry B. Smith, Glen McDonough, John L. Golden, George Hobart and William Jerome. It is to be hoped, however, that the new society will not

confine itself only to exploiting music of the "popular" order. The list of names just given leads supposition in that direction. We miss the names of publishers like Schirmer, Ditson, White-Smith, etc., and composers like Foote, Kelley, Sousa, De Koven, Converse, Cadman, Spross, Mrs. Beach, Huss, Bartlett, etc. Their cooperation would lend tone and significance to the intended campaign and inspire confidence in the integrity of its purpose to help the serious American composers of good music.

An opera artist is truly great when he or she can accept or reject roles at pleasure. For instance, there are clauses in their contracts which protect Bella Alten from appearing as Brünnhilde, Margarete Matzenauer from doing the role of Lucia, Reiss and Bonci from singing Fafner and Fasolt, Slezak from taking the part of Mime, Tetrassini from voicing the "I-told-you-so's" of Erda and Caruso from impersonating Hänsel.

At the Pugno funeral in Paris, Alfred Bruneau was one of the speakers and said: "It was by delicacy and tenderness that Pugno first captivated his hearers. His miraculous hands never seemed impatient to let loose the thunderous chords which were in reserve. Those hands were supple and coaxing, they called into being tones which under the subtle caresses reached into our very souls. To join and to vary colors they were true rivals of the innumerable and magic instruments of an orchestra. Those hands have created marvels—bewildering and sublime tonal fairy tales."

Des Moines, Ia., resented some remarks made not long ago in this publication by the editor of the MUSICAL COURIER after a visit to that thriving city. However, since the appearance of his article, the Des Moines newspapers have taken to telling their readers about the number of good musicians resident there, giving their addresses, and urging the music lovers of Des Moines to study with them and encourage their concert ventures. That is the right spirit and if it helps the musicians of Des Moines to gain fame and shekels, the MUSICAL COURIER and its editor feel that they can well stand a bit of abuse in so worthy a cause.

If Philadelphia permits itself to be deprived of its own opera company, residents in Philadelphia during the giving of opera there, and not traveling back and forth constantly between two cities in the attempt to serve the audiences of both places—if Philadelphia permits itself to be compelled to accept such an operatic program from the Metropolitan Opera House in New York, then Philadelphia at once ranks musically beneath Chicago and Boston, while heretofore the three cities were on an almost equal plan, except that Boston has in the Faleten institution only one music school of more than local importance, while Philadelphia and Chicago possess several.

More amazing music criticism comes from London regarding Schönberg's "Five Orchestral Pieces." The Illustrated London News has this: "Lamentable sounds filled the hall. Frankly, we regard Schönberg's pieces as the music of aberration." But not to be outdone by its pictorial rival abroad, our own Harper's Weekly joins in as follows: "There is no doubt that the music of these men (Debussy and Schönberg) is, esthetically speaking, nauseating to the average cultured listener." No doubt, eh? The Harper's Weekly man should speak for himself. No nausea was observed here recently when the Flonzaley Quartet played a Schönberg work before a houseful of cultured listeners.

CINCINNATI, A CITY OF MUSIC.

Musical Impetus Started by Theodore Thomas Led to Artistic Advancement Which Is Still in Progress—Cincinnati's Big Music Schools—Symphony Concert of Splendid Orchestra.

Not long ago D. A. Clippinger, of Chicago, wrote an article in *The Musician* called "The West As a Factor in American Music." Mr. Clippinger defined the West as being all of that territory west of the Allegheny Mountains. He omitted any mention of Cincinnati. Promptly, Carl Dehoney, manager of the Development and Publicity Department of the Chamber of Commerce, wrote a protesting letter to *The Musician*, pointing out that:

"Cincinnati's standing as a musical center goes back to 1849, when there was held in this city the first Saengerfest in America. Later came the great biennial music feasts, known as the May Festivals, the first of which was given in 1873, and which have been given ever since. They have attracted national and international attention. The May Festivals in Cincinnati have been graced by the presence of the President of the United States and many visitors from foreign lands. The success of the first May Festival led to the building in Cincinnati of Music Hall, at a cost of \$400,000, and the establishment of the College of Music, which had as its first musical director Theodore Thomas.

"After Thomas left Cincinnati the College of Music took upon itself the task of continuing the orchestra, and engaged Henry Schradieck as conductor, and later concerts were given under the direction of Michael Brand. During this period, however, the giving of symphony concerts in Cincinnati was not continuous. The first regular series of symphony concerts by a regular symphony orchestra was that given under the auspices of the Cincinnati Orchestra Association Company, during the season of 1895-96, with Frank van der Stucken as director. The Cincinnati Orchestra Association Company grew out of the Ladies' Musical Club, of which Emma L. Roedter was president, and Mrs. William H. Taft, secretary.

"The guarantee fund for the first year was \$15,000, and this amount has been gradually increased until the present guarantee fund is \$50,000. In 1906 the name of the company giving the concerts was changed by the addition of the word 'Symphony,' making it 'The Cincinnati Symphony Orchestra Company.' For the first concerts the orchestra numbered forty-eight men. In the season of 1896-7, the orchestra was increased to seventy men, later reduced to sixty, and about ten years ago the number was again increased, and now the orchestra numbers seventy-seven to ninety musicians, depending upon the works to be performed.

"Mrs. William H. Taft was president of the company from its beginning until 1900, when Judge Taft was appointed Governor of the Philippines. Upon her resignation, Mrs. Christian R. Holmes was elected president and served until January, 1913, at which time Mrs. Charles P. Taft was elected president, and she now is at the head of the orchestra. The present leader of the Cincinnati Symphony Orchestra is Dr. Ernst Kunwald, who was secured from Berlin, where he was leader of the Berlin Philharmonic Orchestra.

"With the exception of two years, Cincinnati now has had continuous symphony orchestra concert seasons since its inception, and for nineteen years has succeeded in supporting a symphony orchestra when larger cities have failed.

"The Cincinnati orchestra makes annual tours and is accorded splendid receptions."

More Musical Points.

So much of Mr. Dehoney's letter is quoted because it expresses succinctly and authoritatively

what I was anxious to find out and write about Cincinnati. Of course, Cincinnati was not waiting to be discovered to the world of tone, for it has been on the musical map these many years. But it is well once in a while to recall established facts for fear that they may be forgotten by those who should be familiar with them. Like Mr. Clippinger in the West, there are those in the East who jump from Boston and New York to Chicago when drawing a mental musical map of our country, and it is an injustice to musical people in general and to Cincinnati in particular to overlook its long and consistent endeavor for the highest kind of musical accomplishment and its success in contributing so brilliantly to that part of American musical history which counts most significantly.

Mr. Dehoney might have included in his letter the mention of Leopold Stokowski, who led the Cincinnati Symphony Orchestra before he succeeded Carl Pohlig in Philadelphia as head of the symphonic body there, and he might have said a few words also about Clara Bauer, who founded the Cincinnati Conservatory of Music, 1867; and her niece, Bertha Bauer, who helped the founder to develop the institution into one of the outstandingly important American schools of music. Arnold J. Gantvoort, too, who is applying to his management of the College of Music of Cincinnati an exceptionally high practical and ethical standard of pedagogy, should have had space in the Dehoney communication.

The Conservatory.

High on a hill in a lovely snow covered suburban section of Cincinnati—an ideal spot seemingly designed especially as a fit meeting place for Nature and Art—I found the impressive buildings of the Cincinnati Conservatory of Music, whose main offices and studios are situated in an old Elizabethan mansion of titanic proportions and rare beauty. From a vast entrance hallway made doubly attractive with rugs, old wood panels and carvings, Venetian mantels, stained glass windows and massive ancient furniture of artistic design, I passed through an equally impressive library and drawing room, in the latter meeting Bertha Bauer, directress of the school, and George A. Bauer, its secretary.

Miss Bauer, a woman of rare personal charm and distinction, who nevertheless betrays in her demeanor and speech the qualities that never are absent from the makeup of a successful executive, showed me about the buildings and pointed out all their architectural features. The old ones have beauty and the new ones possess utility, but fine taste showed throughout, while a certain quiet dignity and unmistakable air of refinement which pervaded the place bespoke the nature of the controlling influence. The gymnasium and the dormitory ("where the angels dwell," as Miss Bauer put it) were not visited, but a look at the concert hall revealed a perfectly proportioned and tasteful balconied auditorium and stage, and a glance through the classrooms showed them all to be light and—occupied by pupils taking lessons. The air was full of music, vocal and instrumental, and activity continued during the entire hour spent at the splendid school.

Some of the teachers spoken to fleetingly, all of whom had complimentary things to say about the *MUSICAL COURIER*, were Helen Pauline Adams, piano; Clara Bridge, piano and harmony; Frederic Shailer Evans, piano; Harold Becket Gibbs, history

of music, boy choir, and Gregorian chant; John A. Hoffmann, vocal; George A. Leighton, piano, harmony and composition; Frances Moses, vocal; pianist, Louis Schwebel (an old acquaintance from Berlin students days); H. Ray Staater, piano and harmony; Julius Sturm, cello; Chevalier Pier Adolfo Tirindelli, violin, ensemble and orchestral conducting; Theodor Bohlmann, piano (who has some rare Liszt and Rubinstein photographs), and Hugo Sederberg, piano and organ. Theorist and composer, Edgar Stillman-Kelley; Mrs. Kelley, piano and applied harmony; Marian Thalberg, piano, and Dr. Fery Lulek, vocal, were not visible at the time of the call.

Miss Bauer smiled when asked what she thought of lectures declaring the musical independence of America, and pointed to some pictures on the walls. "I have not yet taken them down," she commented. They were the portraits of Wagner, Liszt, Tschai-kowsky, Beethoven, Haydn, Schumann, etc.

"A quick review of the study careers of the teachers at the Conservatory showed that its foundress, Clara Bauer, was a graduate of European schools: Mr. Evans studied at the Leipsic Conservatory; Mr. Bohlmann with Klindworth, Moszkowski, etc.; Mr. Kraupner, Hamburg and Leipsic conservatories; Mr. Richard with Hans Huber, Reisenauer and Pugno; Mr. Thalberg, Leipsic Conservatory and Reisenauer; Mr. Schwebel, Berlin Hochschule and De Pachmann; Mr. Berne, Barth and Godowsky; Mrs. Huntington, Klindworth; Mrs. Bohlmann, three years in Berlin; Miss Lichtenstadter, Godowsky; Mr. Leighton, Hugo Kaun, in Berlin; Mr. Tirindelli, Hellmesberger, Grün, Massart; Bernard Sturm, Thomson, Berlin Hochschule and London; Mr. Lulek, Sbriglia (Paris), Graz and Vienna; Mr. Hoffman, Berlin; Mr. Kelley, Stuttgart; Mr. Staps, London, etc.

In the list of works made obligatory at examinations and contained in the catalog of the Conservatory, no American compositions appeared to be included.

Miss Bauer pointed out as a feature of her school the fact that many of its teachers (even some of those who later studied abroad) were at some time students there, but no ex-pupil of the Cincinnati Conservatory can become one of its teachers who has not taught elsewhere previously for two years.

The College.

A close examination of the prospectus of the College of Music of Cincinnati brings out the fact that also in this big music school no American works are made obligatory in the list of compositions with which candidates for diplomas and certificates are required to be familiar.

The "musical independence of America" incited Arnold J. Gantvoort and his teachers to merriment. "There is no necessity to declare the musical independence of America at this time," said Mr. Gantvoort; "it was declared by the Constitution of the United States almost a century and a half ago. No country is independent of any other, musically, and there is no reason why it should be. It would be just as silly for Europe to refuse to send us its music and its musicians as it would be for us to refuse to receive them. Strictly speaking, art has no nationality."

During an interesting dinner chat at his club, Mr. Gantvoort's other beliefs in music were discovered to be as sound as his initial statement just quoted. The

Gantvoort temperament is a mixture of idealism and utilitarianism. Thoroughly versed in artistic lore is Gantvoort, the musician, and as completely a master of the practical as applied to school organization and operation is Gantvoort, the manager of the college. He handles the finances of the institution and directs its musical destinies also, but the college is in no sense of the word a private enterprise. Mr. Gantvoort is its manager, placed in that position by a board of trustees, who apply a fund created originally by Reuben R. Springer and practically the same other public spirited citizens of Cincinnati who built the famous Music Hall of that city and founded the college in connection therewith. Its first director was Theodore Thomas. Some of those identified with it later were Jacobson, Schradieck, Leandro Campanari, Frank van der Stucken, etc.

A few of the teachers there at present, and who were interviewed briefly, are the pianistic brothers Gorno (Albino and Romeo), who for many years have formed an intrinsic part of musical Cincinnati in its highest phase; Louis Victor Saar, composer, theorist and good natured philosopher, who derided "musical independence" with much wit and spirit; Frederick J. Hoffmann, pianist; Mary Venable, pianist; Lino Mattioli, the splendid vocal teacher who has turned out, among others, such fine singers as Mrs. de Moss, Carl Gantvoort, etc.; Louise Dotti (who related how her pupil, Miss van Gordon, so impressed a Chicago musical editor that the latter's paper advertises the young lady gratis); Douglas Powell, who gives almost 100 vocal lessons weekly at the college, but is to settle in New York next season for a year's trial here; Giacinto Gorno, vocal teacher; Grace G. Gardner, also of the voice department; Lillian Arkell Rixford, whom Mr. Gantvoort describes as the best woman organist in this country; Johannes Miersch, that excellent violinist and conductor, etc.

In his letter of acceptance, when he became director of the college, Theodore Thomas wrote:

"This project is a step in the right direction, and Cincinnati is the place in which to begin. We want concentration of professional talent, methodical training, such as we have in other branches of education, and a musical atmosphere. The formation of a college such as you propose realizes one of my most cherished hopes, and I shall work hard to make it superior in all branches of musical education. The faculty must consist of teachers eminent in their departments of instruction. With the assistance of a complete orchestra, we shall have that professional talent which teaches the students how to play on all orchestral instruments."

Investigation of the record of the college shows that the aims of its founders and the recommendations of its first director have been followed successfully. "We do not run for the purpose of making money," explained Mr. Gantvoort, "and all our profit is used for the purpose of broadening and expanding our institution. We give more free and partially free scholarships than any other music school. No worthy case is ignored, but only talent of a high order can be considered. One rule we insist upon, also, is this: The candidate must have attended the college as a regular pupil for at least one term, or twenty lessons, before his application can be considered; must be able to pass the examination for entrance into the Academic Department, must make application in writing to The College of Music of Cincinnati, and must be present at the free scholarship examination held September 1, 1913, at the College of Music."

Other rules which impressed me were these:

"All students are obliged to attend all concerts, lectures, operatic and dramatic performances given by the college, to which they have free admission."

"Every student, upon entering, is expected to subscribe for The Courier, the college paper, which

contains criticisms of all important recitals. Subscription, \$1."

An interesting passage in the prospectus:

"Something like 375 of the 500 (more or less) teachers of music in Cincinnati were educated in the college. The principal church choir and organ positions in the city are also held by our present and former students, while the services of the better prepared ones are always in demand, either individually or collectively for concert work or both in and out of the city."

The college buildings are in the heart of the city, and they adjoin Music Hall, where the visiting grand opera companies, recital artists, and the May Festivals, hold forth. Twenty-five studios, study rooms, library, rehearsal rooms, dormitory, etc., form the equipment of the college. It also has a thoroughly modern concert hall (with organ), seating 700 persons. Fifteen minutes' walk separates the college from Cincinnati's shopping and theatre district.

A course of twenty lectures on the history of music is given by Mr. Gantvoort, free to all students of the college, obligatory to students in the academic department and open to the public at ten dollars for the course, or fifty cents each lecture. The text book used is "Familiar Talks and the History of Music," by Arnold J. Gantvoort, and an excellent work it is, just published by G. Schirmer, of New York. I noticed in the flyleaf a dedication to Mrs. C. R. Holmes, former president of the Cincinnati Orchestra. "Is she interested in your lectures?" I asked Mr. Gantvoort. "Not so much that," he answered, "but she is interested in talented students who are needy. Whenever I have such a case it is necessary for me only to ring her up and state the fact. 'How much will help?' she inquires. 'One hundred dollars,' or 'One hundred and fifty dollars,' is my answer, as the case may be. 'I'll send you a check,' she declares, and does not even ask the name of the beneficiary. And there are others like her in Cincinnati."

When I mentioned the matter to Mrs. Holmes later she passed it off lightly and explained: "Oh, we have implicit confidence in Mr. Gantvoort, that's all. Only the other day I sent to him a student whom I wished to help. 'Not worth while,' was his verdict; 'not sufficient talent.' He is a remarkably conscientious and able man. Cincinnati's opinion of Miss Bauer? She is a woman of unusual force and unusually fine qualities. To her chiefly is due the success of the Conservatory."

No wonder Cincinnati's music schools do things. No wonder they do more than, for instance, the New England Conservatory of Music, in Boston, and the Peabody Conservatory of Music, in Baltimore.

The Symphony Orchestra.

The Symphony Orchestra, under the wise and energetic administration of Mrs. C. P. Taft, president of the Orchestra Association, and her enthusiastic fellow directors, the Cincinnati Symphony Orchestra is enjoying the most prosperous season of its career. Not only do the regular concerts show a larger subscription than ever before, but the "Pops" were sold out for the entire season two days after the sale of tickets was opened. On every hand I heard nothing but praise for the executive handling of the orchestra. Kline L. Roberts, a fine type of the young American, purposeful, tireless, and ambitious, is the business manager of the organization. He spoke of its future with the zeal of a prophet.

The rumors of trouble between the musical union and the Cincinnati Orchestra were pooh-poohed by Mr. Roberts. "We are working in harmony with the union," he said, and "Mrs. Taft and the other ladies and gentlemen of the board know that the union is just as loyal to Cincinnati as they are, and never would put unnecessary difficulties in the way of maintaining the organization on the high plane

it now occupies. Of course there are such things as union rules, but they stretch, like all other rules, and its members no doubt are trying to make things easier, and not harder, for us."

A piece of good news is to the effect that the orchestra will give more concerts in Cincinnati next winter—two pairs surely, and perhaps four.

The Concert.

Under Dr. Ernst Kunwald, I heard the orchestra play (Friday afternoon, February 13, at Emery Auditorium) the Beethoven fourth symphony, Wagner's "Siegfried Idyll" and Goldmark's "Sakuntala" overture, an essentially romantic program which showed at its best the tonal resources of Dr. Kunwald's players and their absolute sympathy with his wishes in the matter of nuance, shading and interpretation. There is a tremendous improvement in all the departments of the orchestra over the performance I heard when Dr. Kunwald first led the organization last season. He was a stranger in a strange city and directing men strange to him even after the short introductory period of rehearsing. They were anxious to help him win success, and he was anxious to achieve it. The result was a concert marked by a certain nervous brilliancy, but lacking in the fine repose and masterful clarity and finish which characterized the program I heard last week. Dr. Kunwald has conquered Cincinnati completely; and his men have learned to know and to honor his sterling qualities as a musician and a generalissimo of the baton.

The Beethoven symphony was a lovely reading, serious, poetical, heartfelt, finically correct and yet plastic and flexible in its following of melodic curves and shifting emotional episodes. At all times the playing revealed the impress of a strong musical personality. Dr. Kunwald is a matured musician with definite conceptions and well established ideals. He has undeniable magnetism. He sways his hearers and his players with sure command. One never feels insecure about Dr. Kunwald because he never feels insecure about himself. He is the most useful kind of a conductor, because his knowledge helps him to educate his audiences, while his temperamental impetus and lively fancy make for their enjoyment. The finale of the symphony could not have been excelled; its performance established beyond a doubt the fact that Cincinnati possesses a virtuoso orchestra of the first order.

Wagner's "Idyll" glowed with orchestral color and romantic fervor as delivered by the Kunwaldites. That leader gives the piece just enough movement to keep it from dragging and drenches it with all varieties of lovely tone. It was an ingratiating and uplifting performance. The same can be said of the "Sakuntala," that imperishably picturesque tidbit, which sounded far from hackneyed in the spirited and sympathetic version given by Dr. Kunwald. His interpretations never lack variety or interest; with a multiplicity of striking details he knows how to combine the large sweep and that strict organic unity without which no rendering of a symphonic composition ever sounds truly impressive.

The audience applauded the leader and his band with unlimited gusto. There is no doubt that Cincinnatians appreciate the uncommon excellence of their orchestra.

Julia Culp, the soloist of the afternoon, sang Beethoven's "Adelaide," "Faithful Johnnie," "The Cottage Maid," Wagner's "Träume," Purcell's "When I Am Laid in Earth" and "I've Been Roaming" (Old English). She delivered her numbers with her customary intensity of feeling, warmly tinted voice and authoritative style and musicianship, and scored a huge personal triumph, which was assisted in if not enhanced by Conrad V. Bos' fine piano accompaniments for some of the

numbers. In the "Adelaide" and "Träume" the orchestra furnished cooperation that was flawless.

Among the musical subscribers to the orchestra fund are Clarence Adler, Bertha Bauer, Albert Berne, Theodor Bohlmann, A. J. Gantvoort, Romeo Gorno, Albino Gorno, the Conservatory of Music, Dr. and Mrs. Kunwald, Frederick J. Hoffmann, Wilhelm Kraupner, Lino Mattioli, Douglas Powell,

Louis Victor Saar, Louis Schwebel, Bernard Sturm, J. Herman Thuman, P. A. Tirindelli, Tecla Vigna, Adele Westfield, Emil Wiegand, the Rudolf Wurlitzer Company.

New York musicians please copy. We have a Philharmonic Orchestra here and it is seeking a perpetuation fund.

LEONARD LIEBLING.

THE "RING" CYCLE.

"Siegfried."

III.

Siegfried, son of Siegmund and Sieglinde, was born in the forest after the demise of his father and shortly before the death of his mother. The birds and beasts were his playmates, the valleys and hills and streams his school. While gazing at a moving picture show of himself reflected in a pool he came to the conclusion that he was no relation of Mime, notwithstanding the claim of paternity so insistently maintained by the dwarf. On Mime's anvil he welded "Needful," the broken sword of his father, Siegmund, which had been shattered some twenty years previously on Wotan's spear. So well did he weld it and wield it that the anvil, on which he had held it when the fire of the furnace had swelled it, was split when he hit it and broken wide open in token of all the surprises in store for the welder and wielder of "Needful."

Armed with his father's invincible blade, which he on the anvil had recently made, and in garments of rustic convenience arrayed, he wended his way to a glyptodon glade, where the checkering shadows and sunlight played, and under the branches his length he laid, on a mossy mound in the sylvan shade, with the cheerful remark that he wasn't afraid.

Trying to force a conversation with a twittering wren by means of an improvised clarinet, he found, to his annoyance, than he was more of a Tubal than a Jubal cane cutter. The clarinet was mightier than the sword and could not so easily be made. He put a cow's horn to his lips and a French horn player off stage played the well known "Siegfried" motive while Siegfried did his best to make his pantomime synchronize with the other man's fanfare. The dragon, Fafner—who, for the sake of the alliteration is referred to as a glyptodon in the disguised poetry a few lines back—was awakened from his gentle slumber and brought from dream-land back to mother earth by the mellow music of the horn in F. He, true Wagnerian hero, came out to get a drink, but was overjoyed at the prospect of a morsel like Siegfried to eat.

Siegfried, though edible, was not to be eaten. He was glad to test his sword on something more dangerous than an anvil. He makes some rude remarks about Fafner's personal appearance, whereupon the glyptodon, otherwise dragon, mastodon, dinosaur, zoophagon, or something or other, says: "Pruh! Komm! prahlendes Kind."

Siegfried's Norse blood was riled at the sound of the alligator's German. He denied the allegation and defied the alligator—as was remarked by a man who thought himself a humorist.

Fafner lurched and lolled, and made a violent charge at Siegfried—not a charge of the light brigade, but of the heavy dragoons—moving at the incredible speed of fifteen yards per hour. Siegfried walked round to the side of him before he could turn and thrust "Needful" into his gills. As soon as Fafner opened his maw it was evident his heart was weakened by the amount of inhaled cigarette smoke he emitted from his nostrils and throat. When the dragon was dead—dear old dragon! how we miss your rugged, honest face, and your big, manly voice—when the dragon was no

more, Siegfried burnt his fingers with the gore on the sword and straightway understood the gabble of the birds when he sucked his thumb. They told him of a maiden sleeping on a fire girt rock. Siegfried, having secured the ring and the tarnhelm, long held in Fafner's clutch, set out to wake the sleeper. He lopped off Wotan's spear, who sought to stay him by the way, but was unable to curtail the Wotan recitative. He braved the fire, which, in so far as we could see, was always blazing between the sleeper and the orchestra, and never between him and Brunnhilde, loosed the helmet and breastplate, with a kiss awakened the maiden from the magic slumber in which her god father had chained her twenty years before, and wooed and won a wife. Such in the main is the play.

Mime does nothing successfully except to quarrel with Alberich. This snarling war of words is, we are told, one of the most popular selections ever recorded on the gramophone.

Mime cannot forge a serviceable sword. But, naturally and Wagnerianly, he brews beverages. After the duel between Siegfried and Fafner, in which the horn in F puts the bass tuba completely out of action, Mime tries to poison Siegfried with a compounded potion: "If your present drink does not agree with you, try this. There's a reason." Siegfried slays him also with "Needful."

Wotan, who in this drama is called the Wanderer, probably on account of his mental peculiarities, comes on the stage at intervals in order that the drama may halt and rest. He, the great god of Walhalla, even pays a visit to the humble dwelling of that little Mime beast. Such a fine object lesson in humility should not be wasted on us music critics. It teaches us that without loss of dignity we can meet and talk with famous composers and executants on an equality which will make them feel at home in our exalted presence. Wotan also calls on Erda. When she comes out of her rock he asks her: "What can stop a rolling wheel?" Erda does not like his circumlocution. She gives the conundrum up and vanishes down.

The performance of this forest drama at the Metropolitan Opera House, New York, last Thursday afternoon, February 12, was altogether admirable. The date, February 12, is historically interesting because it marks the birth in the selfsame year of Lincoln in America and Darwin in England.

Outside the opera house the long missed and missing Lincoln was duly celebrated. Inside the theatre on the stage, Alberich and Mime were beautiful specimens of Darwin's missing link. Thus was the century-old friendship between the American Eagle and the British Lion honored and observed on February 12.

Wagner himself could surely not have imagined a more impish and delectable scoundrel than the Mime of Albert Reiss. He makes the dwarf beloved by all who see him, and we are grieved to think that Mime will be seen no more in the Ring drama.

The diction of Carl Jörn, quite apart from his magnificent singing, is extraordinarily clear. As Siegfried he was an ideal hero, of face, limb and voice. Otto Goritz played the part of Alberich, and

Carl Braun made an imposing and stately Wanderer whose voice is as big as the part he plays. He played the part, we are told, at short notice on account of the serious illness of Putnam Griswold.

As Fafner, Basil Ruysdael was vocally superb. He dropped his voice to low C when he requested Wotan to let him sleep, and, what is more, his low C was full and round enough to carry to the remotest seats. The wobbling and ludicrously fearsome mechanism which had a fight with Siegfried was not Basil Ruysdael. It was his voice alone which appeared at this performance, and it is his rich, mellow and sonorous voice we praise. Margarete Ober was Erda, and Johanna Gadschi, Brunnhilde—both splendid artists. Lenora Sparkes made satisfactory the trying bird song. Alfred Hertz seemed less physically demonstrative than usual, but the orchestral performance was admirably smooth and full of fine gradations of tone and accents. It was a memorable performance, aided by magnificent scenery, for which we must all express our gratitude to the management. Nothing went wrong. Even the bellows of the forge and the bifurcating anvil had been thoroughly rehearsed. The dragon was a horrible delight and acted as naturally as we could reasonably ask of so great a beast in so small a hole. May the shadow of the green-eyed monster never grow less.

LESS BOSTON OPERA.

The board of directors of the Boston Opera Company has voted to reduce the length of the opera season of 1914-15 from eighteen to twelve consecutive weeks, beginning January 4, 1915. This change has been made necessary by the lack of sufficient public support for an eighteen weeks' season. With a lessening of the number of performances there will come, however, an increase in the repertoire of the company, as it is announced that twenty-four operas will be given instead of eighteen, as in the past. In order to do this each opera will be presented only twice instead of four times, thus dividing the performances into series of twos instead of fours. On Monday and Friday evenings the bills will be the same and similarly with Wednesday evenings and Saturday afternoons. Subscribers, therefore, who take seats for Monday evenings and Saturday afternoons or for Wednesday and Friday evenings will hear the entire season's repertoire.

The curtailment of the number of performances results in a corresponding reduction in the price of season tickets.

This action of the Boston Opera directorate confirms what the editor of the MUSICAL COURIER wrote several weeks ago about the indifference of the Boston public to an institution whose closing would set the city back a score of years in its march with the progressive communities of this country.

A MUSICAL TRAGEDY.

Christine Miller and Myrtle Elvyn appeared at a concert of the Apollo Club, St. Louis, Mo., on February 3. The following notice is taken from the Globe-Democrat of that city:

A funny little coincidence, the news of which was whispered about through the audience and created much merriment, was the fact that both the soloists, Christine Miller, contralto, and Myrtle Elvyn, pianist, although entirely unknown to each other, both arrived at the Odeon garbed in almost the same tone of green.

When they came face to face and noted their twin robes Miss Elvyn, who came second on the program, hastily dispatched her mother and a member of the club in a taxi to obtain a change of raiment.

A quick trip was successfully made and the change as expeditiously effected, the pianist later appearing in the program wearing a superb black imported robe.

Why must one take sides for or against Schönberg? A musical friend of ours said a few days ago that he much prefers to be an Innocent By-stander.

ABOUT MONTREAL OPERA.

Albert Clark Jeannotte, formerly director of the Montreal Opera Company, was in New York recently and was interviewed by a representative of the *MUSICAL COURIER* in regard to his plans and as to his opinion of the future of opera in Montreal. Mr. Jeannotte is not yet in a position to state his own plans very definitely, but he will probably remain in New York or Boston for a time, at least. As to the matter of opera in Montreal, he referred to the following letter by Frank S. Meighen which appeared recently in the *Montreal Star*:

Musical Editor, the Star:

DEAR SIR—May I be permitted, as one who has had some experience in grand opera, to add a few words to the discussion being carried on in your columns.

First: Concerning Mr. Comte's suggestion that a company giving both grand opera and operette should be organized for Montreal. Hammerstein tried this mixed system in New York; result, an utter failure. It has been in use for some years in New Orleans with very varied results, mostly disastrous; but both there and in France, where it is also in vogue, the public are content with singers to whom Montreal would not listen for a week. I speak from personal experience, having recently heard some of the best operette singers in France. They are not good enough for a public accustomed to artist like Emma Trentini, Fritzi Scheff and Christie Macdonald.

It must also be remembered that operetta has been tried several times in Montreal with permanent companies, and was never a success. We may, therefore, consider it as out of the question, quite apart from the too great expense of a double company, even if a suitable cast of artists could be found.

There remains the question of grand opera, pure and simple. The German form of it we may at once dismiss. The cost of the necessary German singers, in addition to the French and Italian artists, and the necessary large orchestra and stage, make it impossible. One or two of the less gigantic German works might, however, be sung in Italian or French.

We come, then, to the question of what French and Italian works should be given. Many claim that the opera should be an educational institution for the elevation of public taste, and that new and advanced works should be sung. The experience of the Montreal Opera in that direction was not encouraging. Advanced or ultra-modern works, like "Le Chemineau," only attracted a very limited public and, after a couple of performances, were withdrawn. The public stayed away, the seats were empty, and the amount of musical education an empty seat can absorb is negligible. The experience of opera houses in France, Italy and America is, generally speaking, the same.

Signs are not lacking that the apparent enthusiasm for the ultra-modern school of music was only a pose, and has collapsed so far as opera is concerned. The best drawing works of today, at the Grand Opera in Paris, are operas like "Faust" and "Thais"; at the Opera Comique, "Carmen" and "Werther"; at the Paris Municipal Opera, "La Favorita" and "The Barber of Seville"; at the Metropolitan, in New York, Massenet's "Manon," "Aida," "La Boheme" and Wagner's works draw large audiences, while "Pelleas and Melisande," "Ariane," etc., have almost disappeared. Comment is unnecessary.

Also, if one were to suggest to the manager of any of the great opera houses that he should run his theatre for the purpose of educating the public, he would probably be laughed at. Today the motto of operatic managers is really "the greatest pleasure of the greatest number," and by following this up, they incidentally reduced the size of the inevitable deficit.

One would conclude, accordingly, that the repertoire of the Montreal Opera, if it wishes to profit by the experience of others, should contain the old favorites, which are sure to draw when well sung, and a few new—and not too "advanced"—works that have proven their value elsewhere.

The question of language must also be considered. The experience of both the Montreal and National Opera Companies would indicate that in Montreal language is not an important consideration. All the operas might be sung in either French or Italian, which would reduce expenses somewhat.

Finally, the ideal conditions of an operatic impresario in this city would seem to be: First, a guarantee fund or subsidy of about \$50,000. With less than this amount, it would not be possible to provide a season of the standard which the Montreal public expects. I estimate that this would be approximately the annual loss for some years to come. Second, a public which would not expect too frequent a change of opera, and which would be content to hear the same work several times. The Montreal public is at present too exacting in this respect. Third, a repertoire somewhat on the following lines to be sung in one language, either in French or Italian. In this connection, it may be

stated that Italian singers of the rank required are more numerous and less expensive than the corresponding French artists: "Carmen," "Aida," "Samson et Dalila," "Le Jongleur," "Jewels of the Madonna," "Lohengrin," "Louise," "Cavalleria," "Rosenkavalier," "Herodiade," "Trovatore," "La Boheme," "Boris Godounow," "Les Trois Masques," "L'Amore dei Tre Re."

Of the above, "Boris," "Amore dei Tre Re," "Rosenkavalier," "Les Trois Masques," and "The Jewels of the Madonna" are new works that have been successful beyond dispute. Yours very truly,

FRANK S. MEIGHEN.

HOW DID LOHENGRIN LOOK?

In a recent issue of the New York American, Charles Henry Meltzer recalls some of his operatic experiences, and in a passage of deserved praise for Jean de Reszke says: "Jean stemmed Lohengrin from the moment when he stepped upon the stage. He had the air, the walk, the face, the spell of Lohengrin." With all due regard for the long experience and extensive acquaintance list of Mr. Meltzer, we are inclined to doubt that he ever met Mr. Lohengrin face to face, or that he is able to tell the difference between the features of that gentleman and of Mr. Parsifal, or point out wherein Mr. Lohengrin's walk is different from that of Mr. Tannhäuser. Personally, we feel somehow (without knowing definitely, however) that opera singers, as a rule, do not suggest even relatively the characters they personify. We feel sure that such Brünnhildes as we have seen never jumped from rock to rock in the primeval forest, that no Parsifal, Siegmund and Siegfried ever lived the open air life and acquired such comfortable paunches as many of their interpreters display, that the real Violetta surely could not have coughed as much as the libretto demands without losing nearly all her avoirdupois, and that the original Romeo and Faust did not carry girths of aldermanic proportions when they started on their romantic careers. But we may be wrong.

TETRAZZINI IN PHILADELPHIA, PA.

As a demonstration of the popularity of Tetrassini in Philadelphia, the Academy of Music was sold out for her concert on February 10, although the Metropolitan Opera Company, of New York, occupied the opera house on the same night, giving "Tosca" with a famous cast.

There were three rows of seats in the space usually occupied by the orchestra which had to be sold. It was certainly a gala night for Tetrassini, who was in superb voice. Besides her inimitable singing of "Caro Nome" from "Rigoletto," the Venzano "Valse" and the aria from "The Pearl of Brazil," she gave many encores, including the Brahms "Vergebliches Ständchen." That the Philadelphians love Tetrassini was apparent upon her first entrance, and the entire evening constituted a veritable ovation for the diva. Ever since her first appearance in Philadelphia, when she sang in opera during the Hammerstein season, she has been an immense favorite in the Quaker City, and this is not to be wondered at, for such singing combined with so charming a personality cannot but win the hearts of the public everywhere.

PUTNAM GRISWOLD'S ILLNESS.

Putnam Griswold's sudden seizure last week with a severe attack of appendicitis and the immediate operation which he had to undergo alarmed the musical world seriously, but it can be stated that at the present moment Mr. Griswold's physicians declare their distinguished patient's condition to be most reassuring and authorize the statement that if no complications set in he will be convalescent in several weeks. This news should relieve the anxiety of Mr. Griswold's many friends and other admirers in America and Europe.

DOLLAR PHILOSOPHY.

Under the caption of "Unromantic But Satisfying," the New Bedford Sunday Standard of January 25, 1914, treats editorially a recent editorial in the *MUSICAL COURIER* and comments as follows:

Very true it is that the life is more than meat and the body more than raiment; but there is no conflict with the apostle in the recognition that meat and raiment are essential in the maintenance of normal rational existence. The Chattertons may feed for awhile on mental stimulus but moral and physical death ensues. So the musical critic that questions the wisdom of treating a struggling beginning singer with ephemeral flowers when solid cash is sadly needed cannot fairly be charged with sordidness. He agrees that the suggestion may seem unromantic in cold print, but believes it might prove consoling when personally applied. Of course he has a case in mind. He tells about it in the *MUSICAL COURIER*—and thereby points a warning to overambitious youth, while offering a sensible hint to their well meaning but misguided friends.

The story is that of a young woman who, by saving and scraping, had gotten together enough money to give a vocal recital in a fashionable concert hall in New York. To win fashionable recognition had been her ambition apparently, quite as much as to excel in her profession. She had wasted her strength and time with social calls in an endeavor to make friends, and she had done a great deal of free singing in the drawing rooms of wealthy persons, of whom she hoped support and actually expected it, in this, her debut, recital. Now the day had come—and the hurry and worry had left her previously overstrained nervous system almost exhausted. She came half an hour late to the concert; and most of the expected audience did not come at all. She was visibly disappointed. She sang nervously, indifferently, ineffectually. But true friends who were present and the wealthy acquaintances who hadn't cared enough to come deluged her with flowers. As the teller of the story says, the triumph was gloriously horticultural, though poorly artistic and financially dismal. In fact, the floral display was, in the small audience's view, a hollow mockery; and for the poor misguided girl it could have been little less than a tragedy, for she had lost nearly \$500 on the venture. Under the circumstances, the loads of flowers could have been small consolation for the empty hall, the depleted purse, the shattered hopes.

So the musical man that knew the case from the inside and viewed it from without can readily be excused for his unromantic suggestion that a little solid cash instead of the ephemeral flowers might have been acceptable. Indeed, he may also be excused if he has grown a bit pessimistic over the whole public flower presentation business. "Floral offerings," he says, "have lost all meaning now. The votive wreath on a shrine and the tender proffering of a flower to a loved one are quite different from the conventional wagon loads of garden produce which are often bargained for and ordered by the performer." He repents himself at once and agrees that the artist may be free from all such guile.

But beautiful as flowers are as an honest tribute, sensible helpfulness is surely a safer guide than sentimentality and shallow conventionality.

GODOWSKY'S PROGRAM.

The piano recital which was to have been given by Leopold Godowsky at Aeolian Hall Saturday afternoon, February 14, has been postponed to Tuesday afternoon, March 3. It will be Mr. Godowsky's farewell recital in America, as he sails for Europe on March 4. The program will be as follows:

Organ prelude and fugue, A minor.....	Bach
(Transcribed by Godowsky.)	
Menuet, A minor.....	Rameau
Concert Allegro.....	Scarlatti
(Adaptations by Godowsky.)	
Sonata, op. 109, E major.....	Beethoven
Barcarolle, op. 60.....	Chopin
Polonaise, op. 44, F sharp minor.....	Chopin
Impromptu, G flat.....	Chopin
Scherzo, C sharp minor.....	Chopin
Study, op. 10, No. 6, E flat minor.....	Godowsky
Study, op. 10, No. 3, D flat major.....	Godowsky
(For left hand alone, by Godowsky.)	
Waldesrauschen.....	Liszt
Gnomenreigen.....	Liszt
Mephisto Waltz.....	Liszt

An editorial note in the *MUSICAL COURIER*, issue of February 4, mentioned George E. Jeffery as conductor of the Portland (Oregon) Symphony Orchestra. It should have been added that Mr. Jeffery is associate conductor, Messrs. Carl Denton and Mose Christensen being the others elected by the orchestra for this present season.

PITY THE PRESS AGENT.

The situation of the press agent has grown so difficult in Chicago that the theatrical avant couriers who once found their work so easy now regard it as a most perplexing proposition. The old time tricks of the press agent have lost their "punch," and the city departments of all the Chicago papers have set a death watch on the theatrical "fake" that used to slide into the news columns so glibly. The demand of the time is for real news. Sensation may get into the paper also, but it must have a news basis. The first season of the Chicago Opera Company found the columns of the Chicago press wide open for everything pertaining to the Opera or its people. The second season saw less liberality; the third was rather chilly; and the fourth made the rule that "the story" must make its way upon its own merits. Yet the Chicago press was most liberal during the past season there, but always it was on the strict news basis. When Melba lost an ornament containing a few shaped pearls worth \$12,000, some of the papers refused to mention it, regarding it as a mere invention, which indicates the efforts of the press not to allow any "fake" stories to be sprung. The propaganda press agent for the Chicago Opera last year mailed letters and articles to 950 daily papers throughout the United States. Later in the season this was reduced to a Western list of 400 dailies in the territory used by the company. Mary Garden's reception by Glacier Park Indians was caught by the Pathé Freres and the picture was shown to sixteen million people daily for six days. The picture was reproduced in eight hundred Western papers through cooperation service of the Great Northern Railroad, and the Associated Press was particularly generous in giving its new service. The social columns are still open to the press agent, but all the news of the Opera now has to pass through the hands of the musical editors. The same system ought to be followed in New York. If the musical editors of the dailies were allowed to look over all the "musical news" that comes in, the columns of their papers would not contain so much triviality and misstatement as the metropolitan readers have thrust upon them.

FROM THE NEW YORK HERALD.

From the New York Herald of February 10, 1914, one gleans, under the title of "Concert Saved by Girl Pianist," that at a concert given by pupils of a conservatory known as the Institute of Musical Art "only exceptional presence of mind saved Miss Altman from a serious predicament when she became separated from her accompaniment. With all the assurance of a seasoned artist she kept up her playing after the orchestra had stopped, and in the end Dr. Frank Damrosch, who was conducting, got his forces together again." The Herald was the only daily paper which mentioned the mishap; the other morning journals apparently did not notice it, although they printed reviews of the pupils' concert. And by the way, it is a good sign that the dailies send critics to pupils' concerts. Those music teachers who advertise in the dailies should hereafter insist on having their pupils' concerts reviewed. It is their privilege and the dailies now seem ready to recognize it.

SYMPHONIC DETROIT.

It is now expected that the first concert of the Detroit Symphony Orchestra, under the direction of Weston Gales, will be given on Thursday, February 26. The orchestra will consist of sixty-five or seventy picked players, and, according to authoritative advance information supplied, rehearsals have been in progress for some weeks and the orchestra has proved itself to be a body of men from which results of high artistic merit may be expected. The program to be given will include Dvorák's "New World" symphony, introduction to the third

act of "Lohengrin," the "Meistersinger" Vorspiel, "Ruy Blas" overture and "The Jewels of the Madonna" intermezzo, No. 2.

Grand Opera in Texas.

Dallas, Tex., January 31, 1914.

To the Musical Courier:

When it was first announced last winter that Dallas, Tex., was to have a season of grand opera, many laughed, some congratulated themselves, a few others really thought it could be done—and, backed by the principal business men of the city, Dallas guaranteed \$40,000 for a season of grand opera.

That the season was a success is shown by the results, the total receipts being over \$46,000, one performance bringing in over \$15,000 and one day of two performances over \$25,000. Trains and interurban cars were loaded for days bringing the opera crowds; and the Dallas hotels were filled to overflowing.

What caused this tremendous interest? What awakened this enthusiasm in the Lone Star State, the land of the cowboy? To the advertising man the answer is plain, "publicity." For nearly a year the entire State of Texas had been informed by energetic press representatives of the coming of the grand opera stars. At the beginning of the sale of seats a campaign office was opened with headquarters in the Adolphus Hotel. Every advertising man knows that the success of an entertainment depends on publicity and intelligent exploitation, when that entertainment is a grand opera season with seats at \$5. It means work—work of a strenuous nature, full of detail planning and widespread in its scope; it means a smooth working system for the handling of the business; it means the interesting of many forces for cooperation, such as the railroads, interurbans, hotels, merchants, banks,



COLISEUM, FAIR PARK, DALLAS, TEX.

etc. And then when every seat in the house is sold, it means unfailing courtesy in handling the crowds so that every one will be pleased and satisfied.

Some of the methods for the above I would like to mention; some methods which are used by general advertisers and some which are not.

First, of course, came the newspaper advertising. A definite plan had to be outlined with a specified advertising appropriation suitable to the merits of the various newspapers throughout the State. This was done and copy for the advertisement prepared by a committee of experts.

Then it was necessary to send out circulars, pamphlets and letters to musical clubs and organizations, out of town patrons, etc; this was done from the central office.

The cooperation of merchants was asked for and granted. They were requested to display large window cards of the grand opera stars, to mention grand opera in their monthly "house organs," and it was seen that their outgoing mail enclosed a grand opera circular. One concern, the Telephone and Telegraph Company, distributed 175,000 of these from their various stations in Texas and Oklahoma.

The programs of the theatres in the leading Texas cities were used with good results, as were also the moving picture screens with suitable grand opera announcements.

Advertisements were placed in the telephone directories. Billboard advertising for a class of attraction like grand opera was not considered specially advantageous and therefore was not used. Framed announcements were placed in the leading hotels.

The railroads and interurbans were asked to hand posters in their stations, print advertisements on their folders and their time tables, all of which they willingly did.

The local street cars also carried grand opera announcements on the front of their cars.

Opera lectures were given by clubs in various cities of the State to awaken the enthusiasm.

The MUSICAL COURIER mentioned the undertaking frequently.

The sale of tickets passed beyond expectations. The night before the sale opened the line began forming at the box office and by the opening hour the line had grown to several blocks in length, all standing in the pouring rain, to get grand opera tickets. After the first day's sale practically every seat in the house was sold for both night performances.

What did this grand opera mean to Dallas? It meant that the railroads, hotels, etc., were crowded with patronage,

that people were in Dallas and in merchants' stores, who had never been in Dallas before. It meant that over \$300,000 was spent in Dallas during those two days. It meant that Dallas was securely placed on the musical map of the United States.

ROBERT N. WATKIN.

EDINBURGH NOTES.

Edinburgh, Scotland, January 25, 1914.

In the Music Hall on Monday, November 3, and Tuesday, November 4, the famous Halle Orchestra, under its new conductor, Michael Balling, gave two concerts. After the triumphant success of the same combination last spring at the Beethoven Festival it was something of a disappointment to see so many empty benches, but evidently these concerts are not "fashionable" and in this city it is much more important to be fashionable than to be musically meritorious. Unfortunately I was unable to be present at the first concert, when the program was devoted to Wagner (it included a first hearing of his symphony), so I must perforce confine my remarks to that on Tuesday, when a program, admirably drawn up on classical lines, was submitted. Beginning with Mozart's "Idomeneo" overture, it included Beethoven's symphony No. 5, Bach's "Brandenburg" concerto No. 3, and Brahms' "Academic Festival" overture, and a violinist new to us, Isolde Menges, who played the Spohr concerto No. 8 and the Beethoven romance in G.

Vladimir de Pachmann gave, in the Music Hall, what was described as his farewell recital. It began with the Mozart fantasie in C minor, of which he gave a very exaggerated and thoroughly unMozartian performance. Later came the great Schumann "Humoreske," of which the reading can only be described as a caricature. In this country the public and the critics (save the mark) are under the strange delusion that De Pachmann is the Chopin interpreter par excellence, but surely his playing on this occasion must have given the faith of many a rude shock, for with the exception of a nocturne the renderings were such as would have brought chastisement to a conservatory pupil.

The real backbone of our musical season, so to speak, is the series of orchestral concerts given in the McEwan Hall by the Scottish Orchestra, under the management of the Messrs. Paterson. The season opened when Mr. Mlynarski, the regular conductor, submitted a program in which the most important purely orchestral number was the overrated Elgar "Enigma Variations." For the public interest seemed to center in the appearance of Mischa Elman, who played the Beethoven concerto.

At the third concert of the orchestra, the regular conductor yielded place to George Henschel, who submitted a program consisting of three symphonies—Haydn, No. 12, B flat; Mozart, No. 38, D; Beethoven, No. 7, in A. Henschel was in first rate form and his readings of the three works, so widely different in character, were convincing and satisfactory to a high degree.

I attended a performance of Gluck's "Orpheus," given by the Beecham-Denhof combination. Unhappy as was the lot of the hero according to classic story, it would have been sadder had he been compelled to listen to this performance! He would have seen himself and the "cara sposa" for whom he dared so much portrayed by two ladies whose united weights could not have been far short of thirty stone, and whose ideas of singing and acting suggested little of classic dignity. Add to this the fact that the orchestra showed very obvious signs of insufficient rehearsal, and you will get an idea of the class of performance that appeals to cultured Edinburgh! H. N.

Brazilian Songs.

[From Le Brésil Economique.]

Joao do Rego Barros has made his first attempt which deserves full encouragement, in the creation or rather the rehabilitation of the Brazilian song. Bravely has he entered upon his work, and poets, musicians and national interpreters have responded to his appeal. Some days ago the first concert of Brazilian songs was given at the Sao Pedro Theatre. It was a great success for the poets, the composers and those who rendered the songs. But it is not easy to popularize a song. How difficult, how far from attainment is the feeling, the charm, the intense poetry that the soul of the people finds expressed in the anonymous songs, born of unknown fathers and mothers, which have grown by chance without laws and without rules and which will live always fresh in the imagination and in the heart of the people. The true Brazilian song is one that must extend far from the horizon of the avenue Rio Branco, from Botafogo and from the Tijuca. It must have a special sweetness, a delicacy of sentiment, a penetrating charm which will at once impress those who hear it for the first time. It must be the reflection of the Brazilian soul that does not invade the cosmopolitan atmosphere—a soul simple and affectionate and yet lightly touched with melancholy. This is why, while sincerely applauding the attempt of Joao do Rego Barros, we modestly permit ourselves to appeal in favor of those songs which have no certain authorship.

GRAND OPERA IN NEW YORK.

Splendid Performance of "Meistersinger," "Siegfried" and "Tristan" at Metropolitan Opera House—Philadelphia-Chicago Opera Company in "Louise"—Triple Bill at Century Opera House—Sunday Evening Operatic Concerts.

METROPOLITAN OPERA HOUSE.

"Meistersinger," February 9.

An especially brilliant performance of Wagner's lyrical (not comic) opera was that of last week, when Rudolf Berger sang the part of Walther, and by his dignity of bearing, aristocracy of manner and appearance, romantic impetuosity, fine voice and splendid musicianship succeeded in winning a real and decisive triumph. His conception of the role revealed true knowledge of Wagner's intentions and the singer treated every word of the text and every note of the music with compelling sympathy and authoritative breadth. The Berger contributions to the evening must be considered as its chief charm, and this remark is made in the full knowledge that Arturo Toscanini conducted.

Emmy Destinn was an adequate Eva, a role which used to be considered difficult, but now is generally acknowledged to contain nothing abstruse.

Marie Mattfeld's study of Magdalene, an important bit, was admirable. Hermann Weil did a Hans Sachs kind, human and majestic. He does not try to make a Wotan of the cobbler-poet. He sang the music musically and declaimed the text intelligently.

Others in the cast who made their work tell above the rest were Carl Braun, a splendid figure as Pogner and quick to seize every opportunity for artistic projectment; Lambert Murphy, whose voice is an abiding delight, and Albert Reiss, as the nimble and joyous David. Otto Goritz's Beckmesser, as ever, erred on the side of caricature. Beckmesser was not a clown and Wagner meant him to take himself seriously.

The chorus and orchestra represented a perfection of ensemble which has not been surpassed at any other performance this season.

"Louise," February 10.

"Louise" was given at the Metropolitan Opera House on Tuesday evening, February 10, by the Philadelphia-Chicago Opera Company, the role of Louise being taken by Mary Garden, Julien by Charles Dalmores, the Father by Hector Dufranne, and the Mother by Louise Berat. Their impersonations of these roles call for no particular comment, as they have all been done in New York by the same artists on previous occasions. Among the minor roles Gustave Huberdeau was effective as the Rag Picker.

As to the general performance of this work, musically it was excellent. Cleofonte Campanini gave a remarkably clear and concise reading of the score, and the work of both the orchestra and the chorus, as well as the many minor parts, was splendid. The orchestra is beautifully sonorous and thoroughly well balanced, and in the strong passages possesses an immense amount of force. Charpentier's music was made brilliantly attractive by this sympathetic reading.

In the matter of costuming, scenery and general stage management, however, the performance leaves much to be desired. It is possibly true that it is difficult to bring scenery from Chicago without its losing its freshness, but such scenery as was presented on Tuesday evening is certainly out of place on the stage of the New York Metropolitan Opera House. The lighting was also badly done, and it is hardly a satisfactory excuse that those who had charge of the lights are inexperienced either with the house or with the opera. The whole thing was tawdry and cheap looking. It cannot be truthfully said, however, that this detracted very greatly from the effectiveness of the performance except in certain portions, when, for instance, in the first scene of the second act, the night suddenly turned to day without any proper graduation whatever. Any one who is accustomed to seeing this work done in Paris will not have much to say about the scenery or the lighting, for these things are proverbially badly done in the city which is the home of the composer. It can only be repeated that musically this performance was of the highest order, except, of course, in the matter of the singing of the lady who took the title role.

"Der Rosenkavalier," February 11.

A repetition of Strauss' opera by the same cast that has appeared in the other performances of the work this season, was given before a large audience. The boxes were well filled and there were few empty seats throughout the house. Frieda Hempel as the Princess was in excellent voice and her portrayal of the character was all that could be desired. Margarete Ober repeated her conception of the role of Octavian. Too much cannot be said of the singing and acting of Anna Case in the role of Sophie. Her interpretation is excellent and her voice has volume

and clarity. Otto Goritz made a humorous Baron Ochs, and Hermann Weil as Herr von Faninal sang gloriously and acted tastefully. Rita Fornia as the Jungfer was in good voice, as was Lambert Murphy in the role of Haus-hofmeister. Alfred Hertz conducted.

"Siegfried," February 12 (Matinee).

A full review of this performance will be found on another page.

"The Girl of the Golden West," February 12 (Evening).

Puccini's "Girl of the Golden West" was the Lincoln's Birthday evening offering at the Metropolitan Opera House, with the same cast as at the previous presentation. Caruso sang the role of the road agent with his characteristically fine, artistic conception. Pasquale Amato, distinctly the gambler and sheriff, was in splendid voice, giving a superb example of his vocal and histrionic interpretive ability. Emmy Destinn, as Minnie, gave her familiar portrayal of that role.

Giorgio Polacco brought out the effects of the orchestral score in his usual admirable manner.

"Traviata," February 13.

"Traviata" was given on Friday evening, February 13, the cast including Frieda Hempel in the role of Violetta, Italo Cristalli as Alfredo, and Pasquale Amato as Giorgio Germont. It is unnecessary to state that Frieda Hempel and Pasquale Amato gave wonderfully effective interpretations of Verdi's tuneful music and that they were enthusiastically received by the public. Miss Hempel won great applause with "Ah, fors, e lui" and "Sempre Libera," while Mr. Amato won equal enthusiasm with "Di Provenza."

It must be also said that the new tenor, Italo Cristalli, was very warmly received. His clear, graceful tenor has not been heard to better advantage than in this music, which appeared to be particularly suited to it. The opera was largely attended, and was conducted in a masterly manner by Giorgio Polacco.

"Tristan and Isolde," February 14 (Matinee).

"Tristan and Isolde" was given an exceptionally fine production at the Metropolitan Opera House on Saturday afternoon, February 14, under the masterly direction of Arturo Toscanini. It is rare indeed that this great work is given an interpretation equal to this, and difficult to conceive of any greater perfection being arrived at either along broad lines or in the matter of intimate detail. The cast was the same as at recent performances except for the Tristan of Rudolf Berger, and, with this exception, calls for no additional comment. In the role of Tristan, Rudolf Berger won a fully merited ovation. His interpretation of it was broad and intelligent and showed a deep insight into the character which Wagner intended to portray. The contrast indicated by Mr. Berger between the cold, scornful, self-contained and courteous man of the world, as Tristan first appears, and the passionate lover, forgetful of the world's opinion, and even of his own honor, as he becomes after partaking of the "Liebestrank," was truly masterful. His dignified action after his love for Isolde is discovered is no less so; and his portrayal of suffering, of mental as well as physical anguish, on his death bed, was wonderfully strong and thrilling. Mr. Berger's vocal attainments are no less noteworthy than his histrionic ability. He possesses a brilliant tenor, strong and full of color, every nuance of which is perfectly controlled. It must be added that Mr. Berger and Conductor Toscanini were manifestly in complete accord as to the interpretation of the Wagner score.

The performance was largely attended in spite of the rough weather and the audience showed much enthusiasm.

"Faust," February 14 (Evening).

On Saturday evening, February 14, Gounod's "Faust" was performed for the first time this season at the Metropolitan Opera House. The present reviewer heard Gounod say some twenty-five years ago that "Faust" was rococo—meaning that it was considered old-fashioned by the advanced operatic public. It certainly has not become more modern during the past quarter of a century, and a good deal of it sounds thin and conventional today. But the lovers' duet in the garden is as beautiful as ever, and the whole of the church scene is full of character and a vitality which will not age for many years to come. The opera was much helped on Saturday evening by the superb way in which it was mounted. Evidently the management intended "Faust" to be a success in spite of its rococo style.

Riccardo Martin in the title role sang the music with brilliancy and telling effect, relying on his singing rather than his acting and other accessories for his success. It

was a vocalist's triumph. Riccardo Martin is deserving of praise for keeping within the bounds of the male voice and taking a fine resonant A flat rather than the feminine falsetto C with which most tenors embellish the song of salutation to Marguerite's humble dwelling.

Leon Rothier acted the conventional Mephistopheles acceptably, sang well, and pronounced his French syllables as perfectly as if he had no music to sing. Such diction is a delight in itself.

Dinh Gilly was a soldierly Valentin, a good actor and a pleasing singer. The small part of Wagner—the only Wagner who has the distinction of being small in comparison with "Faust"—was intelligently played and agreeably sung by Bernard Bégue.

Rita Fornia looked interesting and attractive in Siebel's costume, and she sang what was left of the music very pleasingly. As Marthe, Jeanne Maubourg was a younger and more playful widow than is usually seen, but was none the less acceptable for that.

Geraldine Farrar as Marguerite sang and acted the part in her best manner.

Richard Hageman conducted. The opera house was crowded to the doors and enthusiasm was rampant.

Metropolitan Sunday Night Concert.

On Sunday evening, February 15, the Metropolitan Opera House was filled with an audience which gave many exhibitions of delight for the fare provided by the musical caterers of these Sunday night concerts. Mabel Garrison, who is a lyrical soprano fresh from the studio of Oscar Saenger, made her first appearance on this occasion, and won golden opinions as well as many recalls from her hearers. The clear, bird-like quality of her upper register and the human and sympathetic tones of her medium and lower registers completely captivated those who had the pleasure of hearing her sing the numbers set down on the program and the two additional English ballads she was compelled to give. Sophie Braslau's Italian and French numbers were both cordially received, and Carl Jörn had to repeat his "Vesti la Giubba." He sang the "Tannhäuser" excerpts without orchestra, much to the music's detriment, but his singing was superb, and his pronunciation of the German text absolutely clear and flawless.

Jean Gerardy, whose entrance on the stage with his cello was the signal for an outburst of applause, played the Saint-Saëns concerto with authority and an elevation of style which cannot be surpassed. In the lovely themes of Boëllmann's variations his tone and expression were as beautiful as the cello is capable of producing. It is unnecessary to add that his recalls were many.

Adolf Rothmeyer conducted. The full list:

Overture, Der Freischütz	.....Weber
Orchestra	
Aria, Voce di Donna, from Gioconda	.....Ponchielli
Sophie Braslau	
Aria, Vesti la Giubba, from Pagliacci	.....Leoncavallo
Carl Jörn	
Aria, Caro Nome, from Rigoletto	.....Verdi
Mabel Garrison	
Violoncello concerto, A minor	.....Saint-Saëns
Jean Gerardy	
Symphonic poem, Les Préludes	.....Liszt
Orchestra	
Habanera, from Carmen	.....Bizet
Sophie Braslau	
Tannhäuser's Pilgrimage	.....Wagner
Carl Jörn	
Aria from Il Re Pastore	.....Mozart
Mabel Garrison	
Symphonic variations	.....Boëllmann
Jean Gerardy	
Hungarian Rhapsody No. 2	.....Liszt
Orchestra	

CENTURY OPERA HOUSE.

The Century Opera Company presented a popular bill, containing three favorites, during the week past, and it is needless to say that the house was practically sold out for the entire week. This bill included "Hansel and Gretel," the "International Ballet" and "Cavalleria Rusticana." The first two of these have already been heard at this house and call for no particular comment, except that Beatrice la Palme was heard here during this week for the first time in the role of Gretel, in which she is very remarkable. Her singing of the music is splendid, and adds much charm to Humperdinck's beautiful arrangement of the German folksongs upon which this opera is based. Her acting of the part carried out the intentions of the authors in full, and she impersonated the child Gretel most charmingly. Another change in the former cast was that of Louise Haussmann in the role of the witch. Kathleen Howard in this role gave a surprisingly strong and humorous impersonation, as on former occasions, and made the role extremely effective. This work was conducted by Carlo Nicosia with evident strong sympathy and complete understanding of the score.

"Cavalleria Rusticana" introduced a new soprano in the role of Santuzza, Bertha Shalek, who sang the part effectively. She alternated with Lois Ewell, who was also effective in this role. The part of Turiddu was splendidly cast, Morgan Kingston, Gustaf Bergman and Orville Har-

old alternating in this role. Mr. Kingston showed in this that he has made tremendous improvement in the matter of acting since his arrival in this country. When it is considered that Mr. Kingston had no stage experience when he began this season at the Century, it is little less than wonderful that his great talent has enabled him in so short a time to grasp the technicalities of this art. His Turiddu was a remarkably strong and effective piece of work, and it is needless to say that it was beautifully sung, the part being especially well suited to Mr. Kingston's pure lyric tenor. Mr. Bergman and Mr. Harrold were equally effective in this part, singing and acting it with force and beauty. Louis Kreidler played the part of Alfio with much spirit and dramatic intensity, and sang it with great power and strong musical feeling. He has proved himself again to be an operatic artist of the highest merit. He alternated with Thomas Chalmers in this role. Kathleen Howard, who alternated with Louise Haussmann in the role of Lucia, sang this small part with effectiveness, and was attractively made up for the part of the Mother. This work was conducted by Alfred Szendrei.

Century Sunday Night Concert.

Sunday night's concert at the Century Opera House was attended by a large and very enthusiastic audience. The orchestral part of the program consisted of the overture to "Die Fledermaus" (Johann Strauss), "Notturmo" (Martucci) and "Andante Cantabile" (Tchaikowsky) (which had to be repeated), the overture to "Phedre" (Massenet), overture to "Stradella" (Flotow), and the "Evolution of the Dance from the Minuet to the Tango," including minuet (Lully), musette (Gluck), gavotte (Louis XIII), can-can (Offenbach), polka (Smetana), jig (German), waltz (Strauss), two step (Sousa), and the tango (Roberto).

Much to the regret of the audience, the indisposition of Lois Ewell had to be announced, her place on the program being filled by Albert Parr, tenor, who was heard in an aria from "Carmen." Thomas Chalmers and Orville Harrold each sang an aria from Donizetti's "La Favorita," the former rendering "A Tanto Amor" and the latter "Spirito Gentil." Mr. Harrold was in excellent voice and after giving an encore was forced to repeat his aria. Beatrice la Palme rendered "Una Voce Poco Fa" from "The Barber of Seville" (Rossini) in her usual charming manner, her splendidly brilliant voice and musicianly interpretations being much appreciated. Bertha Shalek appeared for the first time at a Sunday night concert in Santuzza's "Romanza" from "Cavalleria Rusticana" (Mascagni). Gustaf Bergman was heard to good advantage in two songs by Brahms, "Mainacht" and "Feldeinsamkeit," his excellent phrasing and clear enunciation being particularly noticed.

The "Liberty" duet from "I Puritani" (Bellini), splendidly sung by Louis Kreidler and Alfred Kaufman, was enthusiastically encored. The conductors of the evening were Josef Pasternack and Carlo Nicosia.

Godowsky and the Knabe Piano.

[Glenn Dillard Cunn, in Chicago Tribune.]

The Beethoven trio in C minor opened the program, and thanks to the restraint and authority of Mr. Godowsky and the genial animation of Mr. Ysaye, its manifold beauties were appealingly set forth. Perhaps because he strove most earnestly to preserve the original form of the work and to keep it from disintegrating into solo parts, Mr. Godowsky in the end seemed to dominate the performance. At least the piano, merely by his remarkable command of quantitative variety, seemed to vie in warmth, sympathy and beauty of tone with the violin of Mr. Ysaye and the cello of Mr. Gerardy.

Mr. Godowsky's solos included the G minor ballade of Chopin, which pianists are pretty well agreed is the most difficult work in the literature of the instrument, the same master's tedious G major nocturne, and "The Dance of the Gnomes," by Liszt. The ballade especially was worth hearing from him, not because of the startling display which he made of the difficulties merely by disguising them or ignoring them, to describe more accurately his disdainful treatment of all problems of digital dexterity, but because he corrected many exaggerations of style which the last generation of sentimentalists crystallized into tradition for the work.

Godowsky preserves the sentiment and glorifies it with beauties of tone which but one other pianist can command. But he also preserved the poetry and the symmetry of the composition and set forth its graces of form as well as its beauty of spirit and its intensity of emotional content. The virtuosity of the dainty bit of Liszt bravura obliged an encore which took the form of the G flat waltz of Chopin.

Euterpe Musicale.

The morning musicale of the Euterpe took place at the Waldorf-Astoria Hotel, New York, on February 12. The soloists were Susanne Zimmerman, soprano; Florence Stockwell Strange, contralto; Frederick Gunther, baritone; Frank Howard Warner, pianist; William Durieux, cellist; Eduardo Marzo and Carl Bruchhausen, accompanists; Pauline Regnier, dancer.

GRAND OPERA IN PHILADELPHIA.

Brilliant "Faust" Cast—"Tosca," the Metropolitan Opera Company's Tuesday Night Offering—"Herodiade" Revived—Philadelphia Premiere of "Monna Vanna."

"Faust," February 9.

The Philadelphia-Chicago Opera Company presented Gounod's opera to a slightly-under-capacity house. This work still has the record number of performances in France—perhaps because it is nearing its three-score years—but there are several that draw better in America. However, it is a moving, melodious drama, and will always be popular so long as it is sung by first-class artists. And on this occasion Philadelphians were treated to the third in the series of new singers of distinction, Louise Edvina, the other two having been Florence Macbeth and Lucien Muratore. We had read about Miss Edvina, of course, so that anticipation ran high through the laboratory and street scenes. Finally when she did enter her garden and had begun to spin her flax and weave it, all with the simple strains of melody, so clear and true to key, then waiting found amends. She saw the jewels and sang out her joy of them as if such treasures (and such musical intricacies) were a child's playthings. Her acting was equally unembarrassed and effective. Her duet with Faust was vigorously applauded. She made a charming Marguerite, and, if only to judge by her last mad shriek, is equally able for a more exacting rôle.

Lucien Muratore was Faust, which means that the hero was fine looking, that he sang with his heart, and acted like a courtier. He had to repeat the long aria in the garden, "Salut demeure," of which the last great note seemed to gather all the romance and nobility into one

holding standing room only and most of that occupied. Geraldine Farrar was still troubled with hoarseness and her part was assumed by Mme. Fremstad.

Philadelphia had a just cause for complaint in the selection of the opera. "Tosca," moving and great and acceptable as it is, has been heard twice before this season, while there are half a dozen works in the repertoire of the Metropolitan that, other than through its agency, will not be produced here, such as "Der Rosenkavalier," to mention but one.

In other respects the evening left little to be wished for. The conductor was the master Toscanini and under his baton every innuendo of Puccini's sinister score was faithfully brought forth. His orchestra was swift and terrible, but always in leash and second to the stage. His climaxes were marvelously built up.

Caruso's name shone brightest in the public eye, and he sang gloriously the part of Cavaradossi. Scotti was Scarpia. Mme. Fremstad presented a Tosca vocally and histrionically authoritative. She at times made the living tragedy so real that it seemed that no woman could bear it. This does not imply over-acting. In the lyrical moments her voice had a sort of sombre beauty.

In the third act Caruso was stormed for an encore but did not sacrifice the quick movement of the play to indulge the audience. The brief love scene was especially fine. Antonio Pini-Corsi was the Sacristan. Angelo Bada, Bernard Begue, Paolo Ananian and Sophie Brallau also participated in the thoroughly satisfying performance.

"Herodiade," February 11.

After four years on the operatic shelf "Herodiade" was presented with all the scenic splendor that goes far toward making this opera desirable. Under Hammerstein it had too many hearings but on the other hand, it does not deserve oblivion, and with Carolina White, Charles Dalmores and Julia Claussen to give distinction to the rôles, it becomes a pleasurable work to hear. Probably one recalls first the spectacle, for the music is less striking than the scene as staged by Fernand Almans. Whether this is a weakness of Massenet or an over-lavishness on the management's part, who can say? The room in Herod's palace was a masterpiece of color and detail and the roof abode of the Astrologer was well planned.

Carolina White made a beautiful Salome. It is not her rôle to play the enchantress, although her supple beauty would justify her as a Strauss heroine of the Seven Veils. She remains devoted to her ascetic Jean and braves Herodias of the angry mien in his behalf. Her voice is always charming, although it was at times submerged in an orchestral climax. At all times her acting pleased. The public appreciates this delicate Salome, who received several recalls.

If Miss White was pictorially the lovely Salome, Julia Claussen was the replica of a stern Herodias. Her scornful look was a thing to be dreaded and her stature fitted royalty much better than it did the coquetry of a Carmen. Her rich, strong voice was particularly suitable for the imperious accents of her tragic rôle. Charles Dalmores' Jean was a most artistic foil to the other characters, as well as being strongly individual. He and Julia Claussen were most apt in extracting the meaning of the situation. His enunciation is as clear and praiseworthy as it always has been and his voice is refreshingly clear and sweet. It was Mr. Dalmores' first appearance for a long while and his welcome was a warm one.

Armand Crabbe took the part of Herod excellently. Everybody had noticed his splendid Valentine two evenings previous. Though his opportunities in "Herodiade" are numerous the Massenet music has not the body of Gounod's and the rôle seemed scarcely as grateful. Yet he was applauded for his long aria to Salome in the first scene and later throughout the evening. Huberdeau's Phanuel was a reserved portrayal, such as we expect from this dependable singer.

Marcel Charlier conducted. His brasses seemed a trifle over-loud in the first act, but for the most part they were properly subordinated. Rosina Galli and the ballet performed some appropriate dances with skill. In the first act the chorus of Samaritans and Pharisees fought among themselves effectively.

"Thais," February 12.

Cleofonte Campanini smilingly bowed his gratification at the demonstration given him by the overflowing Thursday evening house. Mary Garden appeared in her favorite rôle. Her Thais of the sinuous arms and flowing robes that seem so much a part of her personality has been so often



HENRY SCOTT.
As Mephistopheles in "Faust."

long appeal. The audience was demanding a third hearing when the conductor, Marcel Charlier, closed the in-artistic gap by authorizing the orchestra to go on. M. Charlier's directing was responsible for the excellent adjustment of orchestra to voice.

Mephistopheles was Henri Scott's first opera rôle and the one he plays to biggest advantage. He is a more than capable basso, and at all times he is forceful and keeps things stirring as a good American should—devil or no. His "Calf of Gold" solo was powerfully delivered and applauded. Armand Crabbe surpassed himself as Valentine. His singing was inspired and his voice never was more mellow. He, too, was vigorously applauded in the second act. Louise Berat was a sweet-voiced Martha, with good sense of comedy in her garden scene. Ruby Heyl as Siebel and Desire Defrere were the other members of the well balanced cast. The chorus sang with admirable precision, and, if it is necessary to have the trumpets in the soldiers' chorus quite ear-splitting, then they did their full duty.

"Tosca," February 10.

The Metropolitan Opera Company, of New York, gave the performance postponed from December to a house

described that it would appear superfluous to catalog its charms again. On the other hand, it is hard to rest content with merely mentioning her ecstatic entrance upon the stage, or the psychological finesse of her long scene with Athanael, or the moments where her decided vocal limitations for the time ceased to exist. The mocking laughter of her accomplices, Helen Warrum and Minnie Egner, should be specially mentioned. Their roles, though occupying but a few moments of the three hours, made those moments distinctive. Hector Dufranne was an Athanael of excellent stage presence and vocal ability. Charles Dalmores was rather noble for a voluptuary. His manner is always refined and his phrasing never suffers from a Bacchanalian blur. He sang with less restraint than in "Herodiade," and his tone quality is always a pleasure to listen to. Louise Berat was Albine and Gustave Huberdeau again assumed the part of Palemon.

The "Meditation," with Campanini to lift it from banality to real impressiveness, was encored. The concertmaster's tone was exquisite, and the harpist supported him superbly.

"Monna Vanna," February 14 (Matinee).

Philadelphians waded through inches of slush to be present at the first performance in this city of Fevrier's opera. That they felt rewarded for coming was evidenced in the first act, and before the curtain was rung down for the last time much enthusiasm had been shown toward the new work and the artists who made it such a success. Among varying opinions one finds no total condemnation, very little faint praise, and a great deal of admiration, not unmixed at times with eulogy. "Guido's Anguish," the interlude between Acts II and III, seemed to add little to the artistic whole. Otherwise the music impressed one, even at the first hearing, as being the living shadow of the drama. This is the highest praise one can bestow.

The readers of the MUSICAL COURIER have been fully informed about every detail of the work; from the stirring movement of the initial bars with the shots behind the curtain to the last crushing moment when Monna Vanna is drawn in the eternal fitness of the denouement toward the prison. There remains, however, to record the splendid fashion in which the principals interpreted their allotments. Vanni Marcoux, who created the role of Guido in Paris, some fifteen performances ago, was the great artist reports from Chicago have led us to expect. He was in appearance most knightly; and his voice was equal to stalwart frenzy or caressing accents. His tone production is very skilfully adjusted to the rapid changes

of emotion leaping up from the orchestra. The smaller parts of his role are as unimportant to him as the great dramatic moments, which are longest remembered. Among these, of course, stands the great end of the first act, where Monna Vanna leaves her husband to save Pisa, and he sobs out: "Il ne resterien . . . moins que neu." His enunciation is always very clear.

Equally notable was Lucien Muratore's Prinzevalle. By this time we have come to rely on this artist to give us the best of everything, singing, acting; and he commands the stage in the third act by merely folding his arms and looking handsome. Several times was the course of the opera interrupted to applaud Muratore. Such applause may be unwise, but it is a tribute to excellence.

Mary Garden, so lately the alluring Thais, stood a proud matron in the first act, and throughout the afternoon upheld her histrionic fame. Huberdeau was a Marco who carefully exploited the characteristics of the philosopher in no meek tones. Vedio, the man in arms, was Edmond Warnery. Bosso was taken by Etienne Confesso, Torello by Desire Dufre, and Trivulzio by Constantin Nicolay.

Cleofonte Campanini directed the performance as if it had been one of the old masterpieces, with utmost consideration both for Fevrier's fine climaxes and his own singers. The opera will be repeated soon, doubtless to a crowded house, for it is rare for a work of such merit to make so much headway at one hearing.

"Madame Butterfly," February 14 (Evening).

The second evening of popular priced opera drew a three-quarter capacity audience to hear the John Luther Long-Puccini entertainment. The performance was characterized by smoothness and ease, although there were some in the cast to whom it cannot be an old story as yet. Alice Zeppilli was the star as Madame Butterfly. All this young lady does is gracefully done. Her voice is light and pleasing and her manner particularly ingratiating. She was heartily applauded several times and yet wisely refrained from repeating the beautiful aria in the second act. Margaret Keyes was the watchful maid, Suzuki. Her acting at first was a trifle self-conscious, but in the later scenes where her services are of real importance, the tragedy was materially deepened by her well-simulated solicitude. Minnie Egner was Kate Pinkerton. George Hamlin, the popular tenor, was vocally adequate as the faithless lieutenant. His voice is sympathetic, has a good range and his acting was sincerely done. Clarence Whitehill impersonated Sharpless, delivering his too few remarks resonantly. Others in the cast were Francesco Daddi, Vittorio Trevisan, Desire Dufre, Constantin Nicolay. Giuseppe Sturani conducted.

GRAND OPERA IN BOSTON.

Boston's Premiere of "L'Amore dei Tre Re"—D'Alvarez and Muratore in "Carmen"—Only Performance of "Il Segreto di Susanna."

BOSTON OPERA HOUSE.

"L'Amore dei Tre Re," February 9.

Before one of the largest and most enthusiastic audiences of the season, the first performance of Italo Montemezzi's opera, or more exactly music drama, was given under most auspicious conditions; and if the numerous and at times vociferous recalls of the principals and conductor are to be taken as a criterion, it may be said that "The Love of the Three Kings" scored a decided success.

It is not grand opera, nor is it a great opera. It is the work of a young, gifted and conscientious musician, full of promise, to be sure, whose previous attempts at opera writing, we are told, have not been rewarded with more than passing notice; in fact, there is a question whether

with less well known and capable interpreters, "L'Amore dei Tre Re" would fare as well as it has so far in this country.

Lucrezia Bori, to her chain of successes, has added her finest link by her impersonation and singing of Fiora, the unhappy and misunderstood wife of Manfredo, who, like Louise, believed it was the duty of every heart to love, and love the right man. Her beautiful voice now exquisitely sweet and cajoling, now intensely dramatic, always pure and expressive, was at all times admired as were her own personal charms and her achievements in this part.

Edoardo Ferrari-Fontana, a very heroic and manly Avito, sang his music with his usual vigor and enthusiasm; in the more emotional passages, he was all that the most discriminate could desire. Vocally and otherwise, he is

one of the greatest dramatic tenors that have been heard hereabouts. Pasquale Amato took the part of Manfredo, which also he created in New York; so much has been said about this great baritone that it becomes hard to find new terms with which to praise this latest achievement; again he acted and sang admirably.

The unsympathetic and thankless role of Archibaldo was entrusted to Paolo Ludikar and he made the most of it; some of the most beautiful music of the score is given to this character and he sang it with adequate force and effect, although at times a little more power in his tones might have added to a very expressive performance. Perhaps this was due to some extent to the conducting of Mr. Moranzoni, which at times was underservedly loud and must have hindered the singers; but such instances were few and he deserves great credit for having placed before us a difficult opera, in so finished and competent a manner. His pianissimi were delight unalloyed. Mr. Urban's setting, sober as they were, always were tasteful and true to the period. Myrna Sharlow and Elvira Leveroni, in minor parts, completed the excellent cast.

"Carmen," February 11.

Not in many years has Boston been treated to a performance of Bizet's masterpiece, in which the principal roles were sung by such great artists as those who appeared on this occasion, and had it not been for the intense cold, well below the zero mark, it is safe to say that there would have been a capacity audience. Enthusiasm, however, ran high and amply made up for the lack of numbers.

Lucien Muratore, whose first season in opera in America has been unusually successful and who, in this short time, has made himself greatly admired, took the part of Don Jose and was at all times manly; and when opportunities demanded it, tender and emotional, then powerfully dramatic; he is beyond a doubt, one of the most vivid Don Joses we have ever heard. Vocally, he also was very pleasing throughout. The tenor's opportunities in this opera are limited, but, when they came, as for instance in the poignant song of the Flower, or the duo with Micaela or the tragic moments of Carmen's death, he made the most of them and earned for himself a distinct success.

Mme. d'Alvarez, in the title role, gave a thrilling performance of the Spanish cigarette girl. Vocally she was at her best and at all times delighted us by her perfect rendition of the difficult music, the wide range of which gave her ample occasion to display the rich, full, mellow qualities of her tones. Her conception of the character of Carmen, a conception which was happily free from exaggerated vulgarities, yet contained all the necessary fascinations of the type. In details of costuming, remarkable facial expressions and unusual grace in dancing, Mme. d'Alvarez was a new and adequate Carmen and one who was at all times the embodiment of the character. As an actress of rare dramatic ability the great artist is supreme and in such moments as the card scene in the third act her acting was sensational and compels unstinted praise.

It was her farewell night, at least for this season, and she may well be proud of the affection in which she is held by her public, its apprehension for her excellent work; the sincerity of the applause as well as the beautiful bouquets and enthusiastic recall must have proven a most gratifying send-off to her.

Alice Nielsen, in the rather colorless part of Micaela, which is a sort of oasis to the burning passions of Carmen and Don Jose, acquitted herself creditably, although not in the best of voice; nor is the music entirely suited to her own particular style. Mr. Mardones, a basso, sang the baritone part of Escamillo, the Toreador, with vigor. One of the features of the evening was undoubtedly the singing of the graceful witty quintet by Meses. Myrna Sharlow as Frasquita, Jeska Swartz-Morse as Mercedes, Messrs. Leo Devaux as El Dancairo and Giaccone as El Remendado, and, of course, and again Mme. d'Alvarez; truly it was delightful. In fact these artists distinguished themselves during the entire performance and Messrs. Grand and Everett added further zest to it as Zuniga and Morales.

Andre Caplet conducted and gave an unduly tame reading of a score that is sparkling with life and melody; the chorus, though unusually listless in the first act, behaved and sang better during the balance of the evening.

"Il Segreto di Susanna," and "I Pagliacci," February 13.

That dainty and tuneful comedieta by Wolf-Ferrari, the success of which has been complete and instantaneous wherever produced, delighted a large audience, with Alice Nielsen and Antonio Scotti as the Countess and Count Gil. Needless to say that both scored a very enviable success. Alice Nielsen was sweet and duly mischievous and, of course, she sang and acted very well indeed. Scotti also was in the best of voice and spirits, which means that he gave a very finished and always tasteful impersonation of the jealous and irate husband; his conception of this role, in which he reveals himself as a true comedian, who



Photo by Ruttenberg. Boston Opera Co.
"L'AMORE DEI TRE RE," ACT I, BOSTON OPERA.



"L'AMORE DEI TRE RE," ACT II—BOSTON OPERA COMPANY.

knows just how far to stretch his comedy without falling into farce, is a little masterpiece of its kind. Tavecchia was mutely eloquent as the Butler. Andre Caplet added distinction to the performance by his fine and subtle reading of the melodious score.

With the same cast of great singers, as interpreters of the leading parts, namely Alice Nielsen as Nedda, Ferrari-Fontana as Canio and Ancona as Tonio, another spirited and excellent performance of Leoncavallo's short but tragic opera is to be placed to the credit of the Boston company. Miss Nielsen duplicated her previous success in a part that suits her well. Ferrari-Fontana's singing throughout, especially of the famous "Vesti la Giubba," again was most dramatic and effective; Ancona also was at his best and received much applause after his delivery of the prologue before the curtain. Mr. Fornari substituted for George Everett as Silvio. As usual, the chorus sang with great authority and beauty. Mr. Moranzoni conducted with his accustomed enthusiasm.

"L'Amore dei Tre Re," February 14 (Matinee).

The second performance of Montemezzi's music drama, which is not exactly an opera for a "Valentine Day," although passions run fast and furious through the story and the music, was given with the same cast (except that Mario Ancona took the place of Amato as Manfredo) before another very large and expectant audience and confirmed the excellent impression it made on its premiere last Monday. The performance, as was to be expected after the nervousness of a first night had worn off, was more spirited and even, both on the stage and in the orchestra pit, and Mr. Moranzoni, to whom we are indebted for his eloquent and splendid reading of a very difficult score, had his forces under better control at all times.

Ancona, who sang the role of Manfredo for the first time on any stage, and, we are told, with but few opportunities for rehearsal, gave a conscientious, intelligent and authoritative account of himself.

"Martha," February 14 (Evening).

For the first time this season an opera in English was produced at the Boston Opera House, at popular prices, and that this, as well as the happy choice of "Martha" were duly appreciated, was best evidenced by the large audience present, which enthusiastically recalled the principals time and again and also insisted upon a repetition of the well known "Last Rose of Summer" song by Evelyn Scotney. As Martha she was at her best, both in voice and acting. She sang her music brilliantly and fluently, as was to be expected of her. A capital Nancy in every respect was that of Cara Sabin, a young singer with a beautiful contralto voice, whom we would like to hear more often. Sir Tristan was entrusted to George Everett, whose impersonation gave much pleasure. Others in the fine cast were Alfredo Ramella as Lionel, Howard White and Taddeo Wronsky. Ralph Lyford conducted, with as much sincerity and earnestness as that which characterized the performances of all who took part in the revival of Flotow's opera.

Sunday Evening Concert, February 8.

A distinct departure from the usual Sunday concerts, at which orchestra and singers from the Opera contribute more or less familiar selections and arias, was made on this occasion, when Eugene Ysaye, the great Belgian violinist, was invited to play. He chose the concerto in G major in three movements (with his own cadenza), by Mozart, and the concerto in G minor in two movements, by Bruch. Of course, a very large audience gathered and was well rewarded by his splendid and enthusiastic playing and his rare technique; it was, in fact, so well done and he put so much feeling and life into his performance of the latter concerto that the audience insisted upon an encore, Guiraud's "Caprice." Finally, as the applause would not down, he added Bach's famous chaconne, without accompaniment. In his concertos and the caprice he was ably supported by the orchestra, under the baton of An-

thony Dubois; alone the orchestra, with Charles Strony at the desk, played several selections, among which the overture of "Don Giovanni," by Mozart; Handel's largo, with organ accompaniment; Massenet's minuet, from



MARGARITA D'ALVAREZ AS CARMEN.

"Manon," and Wagner's "Siegfried Idyll," were rendered admirably.

Vida Llewellyn to Play Kaun Music.

Vida Llewellyn, the Chicago pianist, has achieved such marked success in Germany, that in consequence of her recent appearance with the Blüthner Orchestra, she has been engaged to play in Rostock and Dortmund. At both places she will play the new Kaun concerto, and at Dortmund, the day after the orchestra concert, she will give a recital consisting entirely of Kaun compositions. She will also play a group of solo numbers including the intermezzo, op. 93, No. 5; serenade, op. 71, No. 2, and "Waldes-

gespräche," No. 4, as well as two compositions for two pianos assisted by another American girl.

UNIVERSITY SCHOOL OF MUSIC CONCERTS.

Faculty Concert—Out of Town Artist at February Musicales

Ann Arbor, Mich., February 11, 1914.

Two interesting concerts were given in Ann Arbor, during the present week, under the auspices of the University School of Music. Monday evening, February 9, the faculty of the University School of Music gave an interesting program in High School auditorium, complimentary to the German societies of the city and their friends. An audience which taxed the capacity of the auditorium, 1,200, gave an enthusiastic reception to the several artists who appeared. The program given was as follows:

Rigaudon, Minuet, Elegie (Rameau-Godowsky), Albert Lockwood; Elegy, op. 10 (Ernst), Polonaise, op. 31 (Wieniawski), Samuel P. Lockwood; "Lockruf" (Ruckauf), "Ständchen" (Raff), "Der Kuss" (Beethoven), "Erlkönig" (Schubert), William Howland; Berceuse, op. 72, No. 2 (Tchaikowsky), Hungarian Gypsy Melodies (Tausig), Albert Lockwood.

MARY ANGELL APPEARS AT FACULTY CONCERT.

Wednesday evening the regular February faculty concert was held in the High School auditorium, when the hall was again packed. In accordance with the custom of having out of town artists appear at these concerts, inaugurated some time ago, Mary Angell, a distinguished concert pianist, appeared as guest soloist, and naturally became the center of the evening's entertainment.

Miss Angell appeared in two groups of piano numbers and fully substantiated the reputation which had preceded her. Her simplicity of execution and absolute freedom from mannerisms and affectations is truly refreshing. When she takes her seat before her instrument she has a message to give, and apparently oblivious to all else, she delivers her message in a straightforward, truly artistic manner.

After each number, her efforts were rewarded with hearty applause, and after the final number on the program, "Marche Militaire," by Schubert-Tausig, she was obliged to respond with an encore.

The vocal numbers by William Howland, rendered in his usual forceful and artistic manner, lent additional interest to the occasion.

The Sinding Quintet was admirably executed, showing the results of serious and conscientious work.

The complete program follows: Quintet, E minor, op. 5 (Sinding), Mr. and Mrs. S. P. Lockwood, violins; A. J. Whitmire, viola; R. P. Hall, cello; Albert Lockwood, piano; Etude, E major, Etude, C minor, Etude, G flat, Scherzo B minor (Chopin), Miss Angell; Serenade (Ruckauf), "Im Kahne" (Grieg), "Ich Liebe Dich" (Grieg), "Der Kuss" (Beethoven); ballad, "Edward" (Loewe), William Howland; Rhapsody, No. 2, F sharp minor (Dohnanyi), Etude, Caprice, op. 14, No. 4 (Ganz), "Fileuse Pensive," op. 10, No. 3 (Ganz), Nocturne, No. 3 (Liszt), "Marche Militaire" (Schubert-Tausig), Miss Angell.

The next musicale will be given by Carl Flesch, in Hill Auditorium, the Choral Union series, February 18.

CHARLES A. SINK.

Dr. Muckey has photographs of a "standard tone." Voice specialists always talk about tone. Singers just sing.—New York Morning Telegraph.



Photo by Ruttenberg, Boston Opera Co. "L'AMORE DEI TRE RE," ACT III, BOSTON OPERA.

SUNDAY "POP" CONCERTS DRAW IN CINCINNATI.

Capacity Audiences Greet Cincinnati Orchestra—
Tirindelli's "Interlude" Enthusiastically
Received—Various News Items
of Current Interest.

Cincinnati, Ohio, February 12, 1914.

If there was ever uncertainty as to the vogue of the Sunday popular concerts, and the entire satisfaction which their arrangements and programs afford to many thousands of people, the answer was given when a house, sold out completely last week before the box office opened, greeted Dr. Kunwald and his men, and inspired them to renewed efforts.

The usual order of events was varied a trifle by opening the concert with a march and closing it, not with the accustomed waltz, but with two Hungarian dances by Brahms. Vivacity marked the playing of the entire program. The elan with which the measures of Nicolai's "Merry Wives of Windsor" overture were given evoked applause. The "1812" overture of Tchaikowsky was an effective number, which gained solemnity from the organ playing of Adolf Stadermann. The "Copellia" suite was very finely done and with much attention to detail. Particular interest was lent to the concert by the playing of Mr. Tirindelli's "Interlude," a lovely phase of a passing thought, at once richly melodious and charmingly orchestrated. The gracious strain of the Italian line of music was displayed and not too elaborated to preserve the character of the composition, which is appealing, and which so pleased the audience that the house rang with plaudits. Mr. Tirindelli was called to the stage, where he received the congratulations of Dr. Kunwald and of the audience. After his appearance Dr. Kunwald repeated the "Interlude" at the incessant demands of the audience.

Marie Hughes, soprano, sang two very ambitious prima donna arias and a pretty English song. The compass of her fresh, silvery voice displayed those qualities which have caused it to be approved, an even scale, remarkably good lower tones and a middle register which is unusual for high sopranos. Her upper register is extended and her vocal facilities are those of voices of her class. Miss Hughes is a student as yet, and, with time and study, very great things may be anticipated from her unusual endowment. Mr. Kouloukis, flutist of the orchestra, played the obligato for Miss Hughes' air, "Charmante Oiseau," from "La Perle de Brezil."

COLLEGE OF MUSIC FACULTY CONCERT.

The faculty concert at the College of Music Tuesday evening had quite the appearance of a symphony evening. An orchestra, which well filled the stage of the Odeon, provided a fine accompaniment for the soloists. Albino Gorno directed in person, and his appearance was greeted with rounds of applause. Two concertos for piano and orchestra, and part of a concerto for violin, with like accompaniment, made up the program. Frederic Hoffmann was the first to appear at the keyboard. His selection was the Grieg concerto in A minor. Johannes Miersch next came on with his violin, and, to a lively orchestral accompaniment, played the introduction and rondo from Vieuxtemps' No. 1 concerto for his instrument, with orchestral accompaniment. It was quite a departure for Mr. Miersch, who is a serious musician of the German school, to unbend to the frivolous cadences of the Vieuxtemps music. Nevertheless, he displayed an unwonted suavity and disposed of his music in a masterly fashion.

Mr. Gilewicz, who is a recent addition to the faculty, chose the brilliant and very modern Schytte concerto for piano and orchestra as his number. His fine technic and earnest purpose revealed itself in this difficult music, which he played quite in bravura style.

The College of Music Orchestra was discreetly reinforced by symphony men. Mr. Gorno marshaled his forces to victory, and held the band well in hand. The artists who took part are all members of the college faculty.

CHAMBER MUSIC CONCERT.

A concert of chamber music, given by Adolf Hahn and Marcian Thalberg at the Gibson Friday evening, drew out an audience of several hundred music lovers, despite the abominable weather. The affair was eminently satisfactory, with a program designed to display the artistic attributes of the talented players and to exhibit their joint qualities in ensemble. There were two sonatas and a group of solo numbers for Mr. Thalberg.

Alma Beck sang most pleasantly as the soloist of the evening. Hers is a fine mezzo voice, which is developing artistically, and which in quality has always been worthy of the appreciation which it has received.

CINCINNATI SYMPHONY CONCERTS.

The symphony concerts for Friday afternoon and Saturday evening of this week are reviewed in the editorial section of the MUSICAL COURIER.

CONSERVATORY ORCHESTRAL CONCERT.

The Conservatory Orchestra's concert Wednesday night was heard by an audience that taxed the capacity of the recital hall. The orchestral selections, under the direction of P. A. Tirindelli, were interpreted with fine spirit, Florence Roth Evans and Lillian Duering were the soloists, the former singing "Death of Jeanne d'Arc" and the latter playing the first movement from Schumann's piano concerto. Both were well received.

JESSIE PARTLOW TYREE.

People's Symphony Wagner Program.

The "Wagner Concert," given annually by the People's Symphony Society, Franz X. Arens, conductor, so popular with the large numbers of patrons of these concerts, was given Sunday afternoon, February 15, at Carnegie Hall, New York, with Frank Croton, soloist. The entire affair was well planned, beginning with the dignified, yet brilliant "Meistersinger" prelude, then on to the ethereally beautiful "Lohengrin" prelude, followed by Croton, in a restrained interpretation of "Evening Star," to a flawless accompaniment. Much of this aria is too low for this excellent singer's voice, which was heard to greater advantage in "Wotan's Farewell," sung artistically with smooth voice.

The "Rhine Journey" was beautifully played, and the melodious piano piece, "Albumblatt," instrumented for string orchestra by Clarence E. le Massena, is wonderfully effective, in the Wagner early style. As to the prelude to "Parsifal" it was worthily done, with solemn, carefully planned climaxes.

The final "Kaisermarsch" ended the concert in fine style, pompous swing characterizing the interpretation by Mr. Arens. This gentleman's characteristic program notes, no longer spoke by him, but printed, are literary effusions of high style and authority; that of the "Kaisermarsch" was extremely poetic, full of real Teutonic touches, giving clear understanding of the reason for this piece. Officers and conductor of these concerts, as well as Manager Lenalie, were afterward greeted by scores of listeners, who paid warm compliments on the flawless performance.

Australians Appreciate Clara Butt's Singing.

Clara Butt, the soprano, who achieved such a remarkable success during her tour of the Antipodes, was the re-



CLARA BUTT.

With a floral tribute presented to her at a Sydney (Australia) concert.

cipient of numerous gifts from her admirers while in Australia. One of these, a beautiful floral tribute, is pictured here, and was received at a Sydney, Australia, concert.

Received.

SINFONIA
Phi Mu Alpha
MUSICAL FRATERNITY OF AMERICA.
Founded 1898.
Office of Supreme Secretary-Treasurer,
98 Twenty-sixth Street,
Milwaukee, Wis., February 12, 1914.

To the Musical Courier:

At the recent convention of the Sinfonia Fraternity of America, the convention unanimously instructed me to convey to you the thanks of the Fraternity for the publicity and space you have given in your columns to our many activities.

We wish to assure you of our appreciation and hope that our endeavors toward the advancement of music in America and the general assistance of musicians, whether members of our Fraternity or not, is appreciated by the musical public.

The Fraternity is unselfishly taking up these various enterprises and does not make a dollar profit.

Hoping to receive the same courtesy extended us in the

past and assuring you of our assistance in any matters in which we can show our appreciation.

Very respectfully yours,

BURLEIGH E. JACOBS,
Supreme Secretary-Treasurer.

GODOWSKY IN HARTFORD.

Noted Pianist Appears as Soloist with Hartford Philharmonic Orchestra—Other Events.

Hartford, Conn., February 12, 1914.

The Hartford Philharmonic Orchestra gave the second concert of the season January 29. Brahms' Symphony No. 2, in D major, received the first performance by the local orchestra. The choice of Leopold Godowsky, the eminent pianist, as soloist for this concert, was indeed a happy one, because an opportunity was thus given Hartford people to hear the Beethoven concerto in G major, which Godowsky has revived after a period of seeming oblivion. The artist played a cadenza of his own. Godowsky was heard also in Chopin's "Ballade in G minor," "Nocturne in G major" and "Campanella," Liszt. The next number was particularly interesting, as it consisted of two Debussy piano compositions, transcribed for orchestra by Robert Prutting, the conductor of the orchestra. These numbers were "Reverie" and "Arabesque II," and the transcriptions by Mr. Prutting preserve remarkably the color and contrast of the originals. R. Augustus Lawson played the harp parts in the "Reverie" on the piano. The program was concluded by Elgar's "Chanson de Nuit," "Chanson de Matin" and the march "Pomp and Circumstance" No. 1. In the last named composition, intensely spirited and martial-like in character, the orchestra gave an exceptionally brilliant rendition. Under the leadership of Mr. Prutting, the orchestra has attained a high standard of excellence, and the people of Hartford may justly be proud of this organization.

STEDMAN-BONANDER RECITAL.

Herbert P. Stedman, Hartford's foremost concert tenor, and Henry E. Bonander, the popular organist of the First Baptist Church, gave a recital in New Britain, Conn., February 5. Mr. Stedman opened his program with "Comfort Ye" and "Every Valley," from "The Messiah," giving a superb rendition of these old favorites. Kärstener's "Morning" and "Mother of Mine," by Tours, were next on the program, and the last group included "Where E'er You Walk," Handel, and "Lift Thine Eyes," Logan. Mr. Stedman is constantly improving in his art and it is always a great pleasure to hear him. Mr. Bonander played "Toccata and fugue in D minor," Bach; the first movement of the "Fifth organ symphonie," Widor, and a group of shorter pieces, as follows: "Barcarolle," Faulkes; "Question" and "Answer," Wolstenholme, and "Festhymn," Hägg.

A TALENTED YOUNG PIANIST.

A very interesting piano recital was given at Unity Hall on Tuesday evening, January 27, by Morris Perlmutter. This young artist, still in his teens, played a program which would have tested the ability of many a pianist of more experience. His musical education, which received its firm foundation in the public schools under the capable supervision of Ralph L. Baldwin and Julius Hartt, has been responsible for his study of the piano. When an artist of his years shows such marked ability and such excellent musicianship, it seems certain that he has a great future in store. Shorter compositions of Bach, Handel and Mozart comprised the first number on the program; the Beethoven sonata, op. 54, the important number, followed. The third group included "Romance," Schumann, and one of the most pleasing of all, the Schubert "Impromptu," op. 142-4. Liszt; Brahms' selections stood next, and the program was concluded by a group of Chopin numbers. In this last group especial mention should be made of the rendering of "Ballade" in G minor. It was a fitting conclusion to an excellent recital.

H. D. PRENTICE.

Mrs. King Clark in Berlin.

Berlin, February 14, 1914.

(By Cable.)

To the Musical Courier:

Mrs. King Clark's Berlin debut unusually brilliant success. Veritable mistress bel canto as revealed in old Italian numbers; also remarkable interpreter German lieder. No less admirable were her renditions modern French chansons thus displaying exceptional versatility. Acclaimed by press and public with singular unanimity.

ABELL.

Mrs. Beach Interpreted.

Frederick Heizer, Jr., violinist, will interpret Mrs. H. A. Beach's sonata, op. 34, at a program to be given before the Woman's Club, Sioux City, Ia., March 18.

Unclaimed Letters.

Letters addressed to Mrs. Albert Hendricks and Mrs. Jean Craib are at the MUSICAL COURIER office, 437 Fifth avenue, New York.

MUSICAL PROGRESS IN AND ABOUT PITTSBURGH.

Choral Societies, Orchestral Interest and Recitals by Celebrated Artists Very Much in Evidence—Ellis Series for Next Season.

Pittsburgh, Pa., February 6, 1914.

A musical event of interest occurred in Greensburg, Pa., Tuesday evening, February 3, when the Mendelssohn Choir, Bertram S. Webber, conductor, presented the "Rose Maiden," assisted by the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. The first part of the program was given by the orchestra with Rose Leader, the well known contralto as soloist, and the second part was presented by the chorus with Edith Granville Filer, Rose Leader, Walter Earnest and John Roberts as assisting soloists. It is interesting to note musical progress in the smaller towns within a few miles radius of Pittsburgh. Hardly one will be found without its choral society or its courses including symphony orchestra dates and joint recitals by great artists. This does not only apply to Pittsburgh alone, but throughout the country. Truly the great artists have been reaping a golden harvest this season and mainly as a result of the musical activity in the smaller cities and towns.

NOTED ARTISTS FOR ELLIS CONCERTS.

Announcement has been made of another series of Ellis concerts, for next season. The Ellis series this season was a great success, every program being presented by artists or organizations of world-wide reputation. The program announced for next season names four dates and six of the world's greatest artists. The opening concert will take place Friday evening, October 27, and the soloist will be Olive Fremstad and Pasquale Amato; at the second, November 24, Harold Bauer and Julia Culp will appear in joint recital. Fritz Kreisler will be heard in the third concert, January 12, 1915, and the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will close this brilliant program. These announcements should certainly whet our appetites for the musical feast promised for 1914-1915.

TUESDAY MUSICAL CLUB.

A triple program was arranged by the Tuesday Musical Club and presented in the Upper Auditorium of Memorial Hall, Tuesday evening, February 3. The program was devoted to the compositions of Brahms, Franz Liszt and Rubinstein, with the works of the first named occupying the place of honor. The program was divided into three parts and presented by the Saudek Ensemble, Mrs. Litchfield, Mrs. Prentis, Miss Reahard, Mrs. Kreer and Mrs. Ostrander. Adele Reahard was the accompanist.

FLORENCE HINKLE AND CLARENCE WHITEHILL CONCERT.

The next Schenley ballroom recital will be given by Florence Hinkle and Clarence Whitehill. Miss Hinkle has many admirers in Pittsburgh and is assured of a warm welcome. It is also gratifying to have Clarence Whitehill with us, it having been some years since he has favored us. It might not be out of place right now to inquire why we are not favored with more tenors and baritones in recital. We hear sopranos and contraltos again and again with occasionally a baritone and tenor sandwiched in between. Such singers as Francis Rogers, Cecil Fanning, David Bispham and Nicholas Douty have been given cordial welcomes in their appearances, so why not divide it up a little better?

EMMA LOEFFLER TO SING WITH MINNEAPOLIS ORCHESTRA.

Emma Loeffler, dramatic soprano, and former resident of Pittsburgh, has been engaged as soloist with the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor), when that organization gives its concert in Memorial Hall on the evening of March 4. This undoubtedly will be an attractive program, as this orchestra has been a favorite ever since its first appearance here a couple of years ago, and Miss Loeffler, too, in her recital here just after returning from abroad, created a splendid impression.

ZOE FULTON SINGS WITH MENDELSSOHN CLUB.

Zoe Fulton, the well known contralto, formerly of the Aborn Opera Company, is enjoying a splendid season. One of her most recent engagements was with the Mendelssohn Club of Detroit (Dr. C. R. Marshall, conductor), in its presentation of "The Messiah," on the evening of January 17. Miss Fulton scored a triumph on this occasion, receiving splendid recognition from the Detroit critics. The other artists appearing were Mme. Galski, George Harris, Jr., and Jerome Uhl.

HOLLIS EDISON DAVENNY.

New York School of Music and Arts Congress.

Ralfe Leech Sterner, director of the New York School of Music and Arts, 56-58 West Ninety-seventh street (telephone, 679 Riverside), announces that a great opportunity for students, teachers and professionals for study

will be open during the coming summer. The announcement says:

The congress of American Musicians and Students will be held at this school beginning June 1-15, July 6-15 and August 1. Special six and ten weeks' courses, starting on these dates. Besides the regular lessons, there will be daily lectures on all subjects and concerts by artists, students and teachers. Dormitories in school buildings. Delightfully situated between Central Park and the Hudson River. No charge for teachers' certificates and diplomas. Send for booklet and other printed matter; also terms, including tuition, board, practicing, etc.

Thursday evenings, February 19 and 26, there will occur piano recitals at the school by pupils of Mr. Warner and Mr. Fix; the programs promise much enjoyable music.

Sue Harvard's Orchestral Appearances.

Sue Harvard, the well known soprano, is enjoying her busiest season. Among her many engagements are appearances with the Philadelphia and the New York Symphony Orchestras.

Philadelphia and Pittsburgh critics discuss her voice and art as follows:

Miss Harvard's contribution to the entertainment consisted of the well known aria from Weber's "Der Freischütz," "Wie Nacht Mir der Schlummer" and the "Dich Theure Halle" from "Tannhäuser," which were delivered in a manner so pleasing to the audience that the singer was obliged to give the Bach-Gounod "Ave Maria" with harp and cello accompaniment as an encore.—Philadelphia Inquirer.

The "Dich Theure Halle" aria from Wagner's "Tannhäuser" and "Wie Nacht Mir der Schlummer" from "Der Freischütz" were acceptably rendered by Miss Harvard, whose voice completely captivated her hearers.—Philadelphia Ledger.

Miss Harvard, a soprano of Pittsburgh, with a naturally beautiful voice, made a good impression in two ambitious arias. She should



SUE HOWARD.

make a great reputation, so the voice is wonderfully perfect in quality.—Philadelphia Record.

Miss Harvard, who comes from Pittsburgh, has charming personality and possesses a voice of dramatic power and wide range, absolutely pure and of a quality unusually rich and sympathetic, which she uses with taste and intelligence. Her one number consisted of two big arias, "Wie Nacht Mir der Schlummer," from "Der Freischütz," Weber, and "Dich Theure Halle," from "Tannhäuser," Wagner, and seldom does one hear these famous numbers so well sung on the concert stage. After being enthusiastically recalled several times, Miss Harvard further charmed the audience with a beautiful rendering of Gounod's "Ave Maria," to harp and cello accompaniment.—Philadelphia Bulletin.

Miss Harvard is artistic to her finger tips. She has no mannerisms, but sings with that apparent absence of self consciousness and that absorption in the musical and poetic thought to which she gives expression, which are among the highest attributes of the cantatrice. Moreover, she is endowed with a voice of charming quality. Of strain upon the vocal organs there is no sign. High notes, low notes and notes in the middle register are alike smooth as velvet and at the same time marked by an emotional warmth which appeals straight to the heart. Her success was tremendous.—Pittsburgh Chronicle Telegraph.

Miss Harvard won much applause from the audience through her singing of the aria, "Wie Nacht Mir der Schlummer," from "Der Freischütz." She showed that she had given this difficult music serious study and sang it with dramatic touches that augured well for her future.—Pittsburgh Post.

Miss Harvard has a voice of wide range, great power and exceeding brilliancy, which is especially warm in the middle register. Her articulation was perfectly distinct, her phrasing interesting, and her interpretations very intelligent and effective.—Pittsburgh Gazette Times.

Sue Harvard, dramatic soprano, in two arias displayed a voice of power and clearness, and of unusual range. She gave intelligent interpretations of "Wie Nacht Mir der Schlummer," from "Der

Freischütz, and "Dich Theure Halle," from "Tannhäuser," achieving admirable dramatic effects.—Pittsburgh Sun.

We are very glad to note Miss Harvard's success and to point to her career as an example for some of our young singers to try to follow. Through sheer hard work and pluck, added to talent and a good vocal organ, she has fought her own way to a position where she is able to appear with one of the leading orchestras of America. Moral: Don't wait for somebody to come along and hand a musical education to you, nicely wrapped up and tied with ribbons. Go and work for it yourself.—Pittsburgh Dispatch.

Miss Harvard, in her singing, achieved a triumph. Her numbers were an aria from "Freischütz," by Weber, and an aria from "Tannhäuser." No music is more exacting than this Wagner song. She gave to it the finest tones of her middle voice, a mastery of breath and phrasing that showed the result of much study, and a justness of mood which is difficult to analyse but is unmistakable. Miss Harvard has charm of aspect and personality, and those who heard her last evening could not but wonder at the remarkable progress made by this young artist within the past season. Especially was this noticeable in her middle voice, which was exquisite in quality. Her high tones had a subdued and sustained beauty.—Pittsburgh Dispatch.

Miss Harvard gave a recital at Lebanon, Pa., February 10, assisted by Carl Bernthaler, the well known pianist and conductor of the Pittsburgh Orchestra. February 26 she will appear at a concert of the Handel Oratorio Society at Newcastle, Pa., and on this occasion will be assisted by Arthur Middleton, the well known baritone, of Chicago. (Advertisement.)

Rebecca Davidson, a Talented Pianist.

Rebecca Davidson, the young pianist, who gave a recital in Aeolian Hall, New York, recently, and who has been heard frequently throughout the country this season, has had many successful appearances both in Europe and in America. Miss Davidson is a pupil of Leopold Godowsky. Her concerts are managed by Walter Anderson. Some press opinions taken from among many favorable ones which she has received follow:

Played with astonishing maturity in expression and technique the Chopin F minor concerto.—Vienna Neues Journal.

Rebecca Davidson played again through her subtle rhythmical feeling, individual taste and temperament.—Vienna Neues Abendblatt.

Has a good wrist play and the finale was a fine achievement.—London Times.

Her playing was extremely warm and sensitive.—London Daily Telegraph.

Miss Davidson's playing was entirely feminine in its warmth and perception.—London Globe.

Miss Davidson showed more flexibility and indicated an artist who has ideas of her own and knows how to make them count.—London Evening Standard.

She has a very delicate and finished style and really played exquisitely.—London Evening News.

Played the Bach-Tausig toccata and fugue wherein the intelligence and the tone producing faculty of the young artist found abundant demonstration.—Pittsburgh Chronicle.

Played with rare perfection; . . . as a Chopin player Miss Davidson received her greatest applause and revealed, above all, beautiful tone and poetic imagination. In all she is an artist and one who will be talked about.—Pittsburgh Dispatch.

(Advertisement.)

OBITUARY.

Florence Rice Knox.

Musical circles will greatly deplore the death of Mrs. Edward M. Knox (Florence Rice Knox), which occurred February 7, 1914, at her home, 26 East Eighty-third street, New York. She will be missed and mourned, for she was a sweet personality, doing good wherever possible. Her ready sympathy was always to be counted on, backed by more necessary things, if needed, and her noble, generous spirit was a thing which characterized her at all times.

She was the wife of Col. Edward M. Knox, the hat manufacturer. Mrs. Knox had been in poor health for a long time and had undergone several operations. She was born in Peterboro, N. Y., but had lived in New York City most of her life. She was possessed of an excellent voice, and it was while studying in Paris that she met Colonel Knox. Before going abroad she had been leading contralto for several years in a Brooklyn church and her voice had given such promise that she had determined to prepare for operatic work. This plan she gave up when she married. Mrs. Knox gave much time to the many charities in which she was interested. She was a member of the Daughters of the Revolution. The funeral was held Wednesday morning, February 11, from St. James' Episcopal Church, Seventy-first street and Madison avenue.

In Switzerland all musical instruments are to be subjected to an annual tax, which suggests a good way to get even with the phonographs in this country.—New Orleans States.

**We offer, for the season 1914-15,
a most carefully selected list of artists
and virtuosos, all of whom in their
own particular line of art stand in
the very front rank.**

The list includes, among others, the following:

PIANISTS

Mr. Ferruccio Busoni, third tour under our management. From October 1st, 1914, to February 1st, 1915.

Mr. Max Pauer, second tour under our management. From January 1st to June 30th, 1915.

New—Miss Nora Drewett, of Berlin, native of Ireland.

New—Miss Vida Llewellyn, of Berlin, native of Chicago.

VIOLINISTS

New—Herr Willy Burmester, first visit since 1898.

Miss Vera Barstow, the American violinist. Second season under our management.

VOICE

Mme. Marie Rappold-Berger, Prima Donna, Metropolitan Opera House. Third season under our management.

New—Mlle. Alice Verlet, French Coloratura and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opera Comique, Monte Carlo, Brussels, etc. Recitals and Concerts.

New—Baroness Signé von Rappé, Swedish Soprano, Prima Donna Stockholm and Vienna Operas. Engaged for Minneapolis Swedish Saengerfest, June, 1914.

New—Mrs. King Clark, of Berlin, native of Lincoln, Nebr. Mezzo Soprano, who has become famous in Europe.

Miss Helen Stanley, the delight of her American audiences. Prima Donna Wurzburg, Chicago, Montreal Operas. Second season under our management. Re-engaged for North Shore Festival, Evanston, May, 1914.

Mme. Luella Ohrman, leading Chicago Soprano. Second season under our management.

Mme. Florence Blumenschein-Rowe, the Youngest of America's Lyric Sopranos.

Henrietta Wakefield, America's Great Mezzo-Soprano, who returns to our management.

Mr. Theodore Harrison, of Philadelphia, Baritone, who became famous in Europe.

Mr. Arthur Alexander, the celebrated Paris tenor, a Californian, who sings to his own accompaniment, and ranks very high.

Rudolf Berger, leading tenor of the Berlin opera, engaged for the New York Metropolitan Opera, N. Y.

Mrs. H. H. A. Beach, the Boston composer, in Orchestral Concerts and Recitals of her own works. Special engagement for 30 dates.

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Julia Culp's Second Recital, February 24.

Tuesday afternoon, February 24, is the date for Julia Culp's second New York song recital this season, at Carnegie Hall. This will be the program:

Suleika I.....	Schubert
Suleika II.....	Schubert
Das Haidenröslein.....	Schubert
Der Schiffer.....	Schubert
Der Musensohn.....	Schubert
Les Silhouettes (Oscar Wilde).....	John Alden Carpenter
Go, Lovely Rose (Edmund Waller).....	John Alden Carpenter
The Sleep That Flits on Baby's Eyes.....	John Alden Carpenter
Rondel (Longfellow).....	Edward Elgar
The Shepherd's Song (Barry Pain).....	Edward Elgar
Gesang Weyls.....	Hugo Wolf
Wer rief dich denn.....	Hugo Wolf
Und willst Du deinen Liebsten sterben sehen.....	Hugo Wolf
Mausfallen-sprüche.....	Hugo Wolf
Du denkst mit einem Mädchen.....	Hugo Wolf
Er ist's.....	Hugo Wolf

Apologues to Mme. Culp's art is the following, taken from Brooklyn Life:

Some one has said—and truly—that after all others fail there remains the one supreme test of a masterpiece—the spinal thrill, that shivery feeling that runs over one, whether it be inspired by a Turner with its celestial light, the sight of the Acropolis by moonlight, or a Beethoven symphony. Such a thrill must have been felt by those who heard Julia Culp's superb rendering of Wagner's song of passionate love, "Träume," in Carnegie Hall at last Thurs-



JULIA CULP.

day's concert of the Philharmonic Society. Wagner composed the music to words by Maria Wesendonck at a time when, as all the world knows, his relations with the lady were far from conventional. The music so composed became the groundwork of the great love duet from the second act of "Tristan und Isolde" and so the world gained the greatest of all music dramas as recompense, perhaps, for its broken convention. While Wagner was a great enough dramatist successfully to portray all human emotions, undoubtedly he reaches his loftiest plane when dealing with the theme of love between man and woman. Julia Culp, intelligent and sincere interpreter of songs that she is, has never done anything better or more sincerely than her singing of the song in question. For intensity of emotion and depth of sentiment her rendering has rarely, if ever, been equaled, while her tone was luminous and pure and rich in color throughout. High praise is this, indeed, but to those who heard her what praise would be meet? The soloist also sang a group of Hugo Wolf's songs and in widely different fields of sentiment gave further evidence of the mastery she possesses in her art.

Ottile Metzger's Recital.

Ottile Metzger, the great contralto, introduced herself last year to American audiences by appearing as soloist with the New York Philharmonic Orchestra. This year she will give a New York recital before she joins again the Philharmonic Society as soloist.

On Saturday, February 28, at Aeolian Hall, Mme. Metzger will present the following unusual program:

Der Zwerg.....	Schubert
Die Fahrt zum Hades.....	Schubert
Sappische Ode.....	Brahms
Immer liess er mein Schlummer.....	Brahms
Ständchen.....	Brahms
The Cross.....	Harriet Ware
Hame to the Highlands.....	Howard C. Gilmour
The Cry of Rachel.....	Mary Turner Salter
L'heure du poir.....	Augusta Holmes
Auf einer Wanderung.....	Wolf
Der Freund.....	Wolf
Der Tambour.....	Wolf
Traum durch die Dämmerung.....	Strauss
Nicht Wiedersehen.....	Mahler
Um Mitternacht.....	Mahler

Ich hab ein glühend Messer.....Mahler
Der Arbeitsmann.....G. Brecher
Harold Osborn Smith will accompany Mme. Metzger at the piano.

THE 1914 CHICAGO NORTH SHORE MUSIC FESTIVAL.

Well Known Soloists and Chicago Symphony Orchestra Engaged.

Carl D. Kinsey, business manager of the Chicago North Shore Festival Association, has just made announcement of the complete plans for the 1914 music festival to be held in the Northwestern Gymnasium Building at Evanston, Ill., on May 25, 26, 28 and 30—four nights and a Saturday matinee—five concerts, the same as inaugurated last year. The solo artists engaged are:

Alma Gluck, soprano; Alice Nielsen, soprano; Helen Stanley, soprano; Florence Hinkle, soprano; Edith Chapman Gould, soprano; Mary Ann Kaufman, soprano; Margaret Keyes, contralto; Evan Williams, tenor; Lambert Murphy, tenor; Grant Kimbell, tenor; Pasquale Amato, baritone; Charles W. Clark, baritone; Burton Thatcher, baritone; Herbert Witherspoon, bass.

This year's festival has been arranged to cover the entire week the same as before and will open Monday night with a performance of Haydn's "Creation," with a chorus of 1,000 voices. Soloists for the "Creation" will be Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, bass. Tuesday night will be "Artists' Night" with Alma Gluck, soprano, and the Chicago Symphony Orchestra, Frederic Stock, conductor, furnishing the entire program. The next concert will be Thursday night with a performance of Gabriel Pierné's new work, "St. Francis." This performance is to be the first in Chicago and the West of "St. Francis," and will enlist the regular festival chorus of 600 voices and a young ladies chorus of 300 voices from the Evanston and North Shore High Schools. The soloists engaged for "St. Francis" are: Edith Chapman Gould, soprano; Evan Williams, tenor; Grant Kimbell, tenor; Charles W. Clark, baritone; Burton Thatcher, baritone, and Margaret Keyes, contralto. At the Saturday matinee the children's chorus of 1,500 voices from the Evanston schools will be heard in children's and patriotic songs. Alice Nielsen, soprano of the Metropolitan and Boston Operas, will be soloist.

The Saturday night performance should be memorable in more ways than one. The first part of the program will be patriotic in character and will enlist the services of the great baritone, Pasquale Amato, of the Metropolitan Opera, and Helen Stanley, soprano of the Century Opera. Each of these artists will be heard in an aria and a group of songs. The second part will be a performance of Hamilton Harty's "The Mystic Trumpeter." The festival chorus of 600 voices will sing the chorus parts of this new work which will be the first performance in America, and Pasquale Amato will take the only solo role for baritone. The entire Chicago Symphony Orchestra of ninety musicians, with Frederic Stock, conductor, will take part in all performances, and as in past years Peter C. Lutkin, musical director of the Festival Association, will conduct the choral works.

The prices of course tickets for the five concerts will be the same as last year, viz., \$10, \$9, \$6, \$4 and \$2.50 according to the location. The price of the boxes will be \$90 each. The price of single tickets remaining the same as in the past, 50 cents to \$2.50, according to location. Course ticket holders of record have the privilege of retaining their present seats, provided their subscriptions are renewed before May 1. Except course tickets for boxes to be renewed before April 1. Course tickets will be on sale to the general public May 1 and single tickets May 8. The location of the Evanston box office has not yet been announced, but the Chicago box office will be at Lyon & Healy's, Wabash avenue and Adams street, the same as in past years.

The officers and directors of the Festival Association are: Frank S. Shaw, president; Harry B. Wyeth and Alexander O. Mason, vice-presidents; Walter B. Smith, secretary; John Hale Hilton, treasurer. The members of the executive committee are the officers and M. Cochrane Armour, Dr. A. W. Harris, Henry S. Henschen, William F. Hypes, Chancellor L. Jenks, Joseph E. Paden, Charles N. Stevens, C. W. Spofford, A. H. Vollintine and Frederic P. Vose.

W. R. Chapman Engages Klibansky Pupils.

William R. Chapman, director of the Rubinstein Club, New York, and of the celebrated Maine Festivals, has engaged two artist-pupils of Sergei Klibansky for a two weeks' concert tour through Maine in March, 1914. They are Jean Vincent Cooper and Lalla Bright Cannon, who in recent appearances in New York and vicinity have created much interest in their singing. Both have extraordinary voices, and sing with animation and in a way that causes interest at once.

Frederick Preston Search in Grand Junction.

Grand Junction, Col., is exceptionally favored in its location, for it is so situated between long distances that the big artists, in passing from Salt Lake City to Pueblo or Denver, must seek an appearance there or lose a date. This brings to the little mountain city the best talent that crosses the continent and musically makes it metropolitan in opportunity. So it was that Frederick Preston Search not long since appeared to a delighted audience in this appreciative place.

The Grand Junction Daily Sentinel makes the following enthusiastic report of the Search recital thus given. With such reports it is no wonder that concert artists like to stop there:

The name of Frederick Preston Search has been added to the list of illustrious artists and musicians who have won their way to the hearts of Grand Junction people. The great cellist gave a remarkable concert at the Majestic Opera House last night, and so great was the appreciation of his talent that he can but bear away with him a warm memory of Grand Junction.

Search is undoubtedly the greatest master of the violoncello ever heard in this part of the country, and is well on his way to claim the title of "greatest in the world." He is a musician through and through and he loves his instrument most dearly, as was illustrated last night when he announced, near the end of his program, that by request he would render a selection from Wagner and that his "Eloise" (he so calls his favorite cello) would sing it for him. Only a few caught the clever illusion, as he smilingly settled into his chair and sent his hearers to dreaming again with the beautiful tones of his wonderful instrument.

Opening his program with a dashing aria by Max Reger, he quickly followed with "From the Land of the Sky-Blue Water," by Cadman, and two charming numbers by Hugo Becker. In response to hearty encores he played Popper's brilliant "Tarentella," which was exceptional for its requirements in technique and for the artist's complete mastery of the deep-souled cello.

Grieg's sonata in A minor brought him merited appreciation and he announced MacDowell's "At an Old Trysting Place," as an encore. This was very short, but very sweet. The audience would not let him retire for the intermission until he had played Klengel's "Cradle Song" and Beethoven's "Minuet." The latter was one of the most beautiful offerings of the evening, and the ability of the young master was well displayed in its playing.

Appearing for the third section of the program, Mr. Search played three numbers of his own composition, and the appreciation of the audience was so sincere and so apparent that he retired blushing and brought his splendid accompanist, Walter Chapman, back to him to share the wave of applause. He then played Carrie Jacobs Bond's incomparably sweet "Perfect Day," and for an added encore to this the cellist's own "Reverie of the Garda See." "The Butterfly," by Popper, a descriptive piece, was the most trippingly light and dashing number of the evening and was very popular.

After playing the Wagnerian selection—already mentioned—the cellist rendered the first movement of Julius Klengel's "Concerto in D minor," which gave him opportunity to close with a piece showing his ability to handle selections requiring the greatest technique. Grand Junction music lovers hope Mr. Search will return here some later date, whereupon he will be greeted by another packed house.

The Grand Junction Daily News, of same date, says:

The cello has been called the king of instruments, and this reputation was exemplified and easily sustained last evening by Frederick Preston Search, in his violoncello recital at the Majestic Opera House. His concert was an inspiration from the opening number until the last note of music had been uttered by the lute-like strings of his instrument.

Perhaps the finest rendition of the evening was the "Concerto in D minor," by Klengel, if mastery of the instrument and technique be considered, but the "Praeludium" from the "Meistersinger" may have been preferred by many. "Träumerei" was never more delicately interpreted or rendered with more depth and emotional power. Three of his own compositions, "Romanze in C major," "Romanze in F major," and "An Evening in Tangiers," brought the talented young master of the cello a storm of applause, which he could not weather without blushing calling in his accompanist, Walter Chapman, to share it with him. He replied to the encore with "A Cradle Song," by Klengel, which, played on muted strings, crooned its sweet melody to many a mother's appreciative ear.

Pleased with the salvos of appreciative applause, Mr. Search gave the favorite "Tarentella," a rippling high spirited selection, and, as encore upon encore, "A Perfect Day." The latter, a favorite by Carrie Jacobs Bond, found instant sympathy with the audience, and the beautiful Beethoven "Minuet" created the popular wave. This was a number of indescribable charm. . . . The concert was one of the greatest that has ever come to the city and will live as a favored memory. (Advertisement.)

Serato Coming.

Arrigo Serato, the celebrated Italian violinist, who will make his first concert tour in America next season, under the direction of Annie Friedberg, has appeared this season in many parts of Europe, including his native Italy, as well as in London and Paris. Although he has made a special study of the great classics, his technique and virtuosity allow him to do equal justice to the most difficult works.

The Allgemeine Musik-Zeitung says of him:

His playing of Beethoven and Brahms concertos was grand and powerful; it seemed to be a climax of Serato's masterly performance. The interpreter's artistic personality reached the height that perhaps hitherto has never been attained. (Advertisement.)

His Last Words.

The successful theatrical manager was at the point of death. He would leave a large property. Also (or should we say therefore) his bedside friends were numerous. Some one asked if he had any last request to proffer. And he murmured: "Just mark the tombstone, 'Thank my stars!'"—Philadelphia Public Ledger.

Pasquale AMATO Baritone

Metropolitan Opera
Company, New York

PRESS COMMENTS

"L'AMORE DEI TRE RE," at the Metropolitan Opera House, New York, January 2, 1914

Pasquale Amato was the very man by natural bent and temper for the loving, trusting and betrayed Manfred. He looked every inch a king and sang with all the resonant and manly splendor of his peerless voice.—New York Morning Telegraph.

Mr. Amato was one of the mainstays of the performance as Manfred, in which he was nobly dignified and tender, singing and acting with much skill. It is a part that he may well count among his most excellent.—New York Times.

Amato was again a powerful asset in the success of the Montezuma opera. He sings the role with all the vocal beauty at his command, with nobility in line and in spirit, and in appearance as well as from the artistic side he contributes as much as one artist has to give, and more than most singers have at their disposal.—New York Evening Mail.

Nor has Amato been heard to better advantage in years than in the role of Manfred, which he sang so as to silence even captious criticism.—New York Herald.

Pasquale Amato, who created the character of Manfred, has done nothing finer in many months, his singing and acting touching the highest possible standard.—New York World.

Nobility of voice and style marked in a large degree the performance of Signor Amato.—New York Tribune.

Amato, who was in glorious voice, made a handsome and gallant knight and presented a fine characterization of Manfred.—New York Evening World.

Mr. Amato sang with the art he has at his command, and that is much indeed, while he gave the right touch of manly nobility to the character of Manfred.—New York Evening Journal.

Pasquale Amato as Manfred again justified his reputation as one of the finest artists on the operatic stage.—New York Commercial.

"AIDA," at the Boston Opera House, Boston, Mass., January 19, 1914

Mr. Amato in point of fact was much bigger. The baritone loves the projected phrase, colored and enforced by vocal and emotional stress. He loves the thrilling transition into a passage of sustained and orotund song. He would have and he makes his tones both rich with song and emotionally and characteristically incisive. He matches Ruffo's power; he excels him in songful sweetness; he outdoes him in the deeper intimacies of his vocal sweeps.—Boston Transcript (H. T. Parker).

Pasquale Amato's Amonasso was a memorable feature of the performance of Verdi's "Aida" at the Boston Opera House last night. For dramatic power, authority and individuality in interpretation, for the superb command of a voice that needs no description today, Mr. Amato's Amonasso, in its pride and its power, ranks as the finest interpretation of this character that has been seen here in seasons. From the entrance as a captive defiant, insolent, one who seemed to tower in his rage above all others on the

stage, to the flight in the third act, this was the most engrossing individual performance of the evening.—Boston Post (Olin Downes).

Mr. Amato sang the role of Amonasso here in March, 1910. Since then we have heard him in a wide variety of roles—and always with pleasure. He is one of the true artists of the operatic stage, dramatic and vocally magnificent. There are fine opportunities, particularly in the Nile scene, and these Mr. Amato utilized greatly.—Boston Advertiser.

Mr. Amato was a wild Amonasso, picturesque, exciting. The natural beauty of his voice, his vocal art and his histrionical ability have often been praised in the Herald.—Boston Herald (Philip Hale).

Amonasso was Pasquale Amato, a baritone, whose laurels no rival has yet blighted.—Boston Journal (E. F. Harkins).

Recent Press Notices of Concerts at the Metropolitan Opera House in New York, N. Y.

Probably it was the potent combination of Pasquale Amato and Josef Hofmann, whose services had been specially enlisted for the occasion, which attracted to the Metropolitan Opera House last night a crowd that the huge auditorium could barely accommodate. Pasquale Amato aroused tumultuous demonstrations of approval with the "Largo al factotum," from "The Barber of Seville," and a group of songs with piano accompaniment, comprising Strauss' "Morgen," Burgmüller's "Ma mie Lisette" and two of Weckerlin's berceuses. The crowd enjoyed even more, though, the Neapolitan songs which the popular baritone gave as encores.—New York Press.

With Pasquale Amato, baritone of the Metropolitan Opera Company, and Josef Hofmann, pianist, as the stars, the second Sunday concert of the season was given in the Metropolitan Opera House last night. The big audience was in a mood to demand a great deal of them and each of them was in mood to respond. Mr. Amato sang five extra numbers. His first number was the "Largo al factotum" from Rossini's "Barber of Seville." After this he sang one encore. His second number, a group of songs, included two berceuses by Weckerlin. When he had sung these a group of his countrymen standing back of the rail gave vent to their admiration with hands and feet and shouted "Sing Italian!" The audience endorsed their appeal by redoubling its applause, and Mr. Amato shrugged his shoulders and laughed aloud. He granted the request four times over.—New York Herald.

With Pasquale Amato and Josef Hofmann as special soloists, the audience at the second concert in the Metropolitan Opera House last night equaled at least the crowd at a Caruso night. Pasquale Amato was rewarded for his Figaro song from "The Barber of Seville" with a veritable ovation. Later on when he sang a group of German and French songs with great ability and complied the request with many encores.—New York Evening Telegram.

At the Metropolitan Opera House concert last night a Verdi program was given with Pasquale Amato as principal soloist. Mr. Amato's numbers were the aria, "Oh, de' verd'anni miei," from "Ernani" and "Eri tu," from "Un Ballo in Maschera." He surprised some of his hearers by singing as an encore for the first number Schumann's "Widmung" with enunciation of the text that would have done credit to a native German.—New York Times.

The promise of an Italian concert with Pasquale Amato as principal soloist drew a big audience to the Metropolitan Opera House. The selections from the works of Verdi were much enjoyed.—New York American.

Pasquale Amato has been engaged as soloist with the Boston Symphony Orchestra for five appearances next fall, i. e.: Symphony Hall, Boston, Mass.; Academy of Music, Philadelphia, Pa.; National Theatre, Washington, D. C.; Lyric Theatre, Baltimore, Md.; Academy of Music, Brooklyn, N. Y. He will also give concerts at the Carnegie Music Hall, Pittsburgh, Pa.; Symphony Hall, Boston, Mass.; Mechanics Hall, Worcester, Mass.



CHICAGO ORCHESTRA'S WAGNERIAN PROGRAM.

Attractive Numbers Presented by Famous Organization—Joint Concert by Ysaye, Godowsky and Gerardy—National Opera Company of Canada to Be Heard in March—Minneapolis Symphony Orchestra Coming.

Chicago, Ill., February 14, 1914.

The Chicago Symphony Orchestra gave a Wagnerian program at its regular pair of concerts on Friday afternoon and Saturday evening, February 13 and 14. The list was made up of the "Flying Dutchman" overture, the bacchanale and introduction to the third act of "Tannhäuser," the "Lohengrin" Vorspiel and introduction to act III, the finale of "Rheingold," the "Ride of the Valkyries" from "Walküre," "Voices of the Forest" and "Siegfried Ascending Brunnhilde's Rock" from "Siegfried." The program was concluded with the finale of "Götterdämmerung."

YSAYE-GODOWSKY-GERARDY RECITAL.

Last Tuesday evening at Orchestra Hall Eugen Ysaye, Leopold Godowsky and Jean Gerardy were heard in the Beethoven trio in C minor. Mr. Godowsky played a group consisting of the ballade in G minor and the nocturne in G major by Chopin, and Liszt's "Gnomes." Mr. Gerardy's solo contribution was "Variations Symphoniques," by Boellmann, and the program came to a glorious ending with the Beethoven "Kreutzer" sonata, played by Ysaye and Godowsky. It was a great occasion that will

long be remembered by all who were fortunate enough to have been present.

CANADIAN OPERA COMPANY.

The National Opera Company of Canada will be heard in Chicago for one week, opening at the Auditorium Theatre on Monday evening, March 16, under the local management of Wessells & Voegeli. The scale of prices will range from \$3 down to 50 cents. The repertoire will include "Otello," "Gioconda," "Madame Butterfly," "Samson and Delilah," "Lohengrin," "La Navarraise" and "Pagliacci."

MISCHA ELMAN RECITAL.

The Studebaker Theatre was practically sold out on Sunday afternoon, February 8, when Mischa Elman gave his first Chicago recital of the present season under the direction of F. Wight Neumann. Even though the day was the coldest registered in the "Windy City" during the last two years, the reception accorded Mr. Elman was warm and he rewarded his listeners by excellent readings of the numbers inscribed on his program. The Elman New York appearance has been reviewed at length in the MUSICAL COURIER, and in saying that he gave of his best will suffice to demonstrate that his success was in every way deserved.

MRS. FRANKLYN KNIGHT, GEORGE SHEFFIELD AND VERA SCHLUETER DEBUTS.

On Sunday afternoon, February 8, at the Fine Arts Theatre, Mrs. Franklyn Knight, contralto, who hails from St. Louis; George Sheffield, who also claims St. Louis as his home, but who for the last few months has made his abode in this city, and Vera Schlueter, a resident pianist, made their bows for the first time to a Chicago audience, appearing in the Ernest L. Briggs Artists' Series. Mrs. Knight's reputation had preceded her, and she demonstrated that it had been won on true merit. She is the possessor of a large contralto voice, well placed and beautifully used. She scored heavily and should be heard again in Chicago.

George Sheffield also made a most successful debut. His voice is a tenor of beautiful quality, well guided and used with consummate artistry. Mr. Sheffield's main achievement is not, however, his voice, but the style and manner in which he reads the compositions. He is a student who does not desire to achieve success by the mere purity of his vocal organ, but secures effects by an intelligent, clear and interesting reading. Mr. Sheffield, as said above, is now a resident singer and local organizations will, no doubt, desire his services.

Miss Schlueter, pianist, shared with the vocalists in the success of the afternoon.

MUSICAL TEAS AT SHERWOOD SCHOOL.

Georgia Kober, president of the Sherwood Music School, has inaugurated five o'clock teas in the studios of that

establishment. The tea is preceded by a musical program furnished by students of the school. Judging from the large gathering at the musical tea given on Saturday, February 7, these affairs seem to be in great vogue, and the talent appearing on this occasion was of the best. Those heard were the president of the school, Miss Kober, who played, with Agnes Hurley, the waltz suite for two pianos by Rinsky; Ethel Marley was heard in a group by Debussy; Miss Kober and Miss Peterson were heard in the "Hungarian" fantasy by Liszt and in the Litoff concerto, scherzo movement. Miss Marley in the Debussy group showed a well developed technic and played artistically and poetically. Miss Peterson's playing revealed brilliancy and repose and Miss Hurley gave a good account of herself. She played with considerable assurance and won many plaudits. The affair proved such a success that it will be repeated weekly throughout the season.

A series of Saturday afternoon affairs will also be given by the dramatic department, of which Mabelle Church van Allstine is the able directress. On February 27, scenes from "Romeo and Juliet" will be presented by Helen Gaust. On March 28, characteristic impersonations of Ruth McEmery and others will be presented by Eunyce Willets. On April 25, "Dawn of Tomorrow" will be read by Margaret Holden, and the last program on May 23 will be given by Howard Buxton, who will read scenes from "The Servant in the House."

ILSE NIEMACK'S SUCCESSFUL DEBUT.

A recital of great interest was that given by Ilse Niemack, violinist, assisted by Marion Green, basso, Monday evening, February 9, at the Fine Arts Theatre. Ilse Niemack has hardly reached her tenth birthday, yet she played some of her selections like a matured artist, and the precocious violinist gave a splendid account of herself in the Wieniawski "Souvenir de Posen," an andante of Mozart, "The Bee" by Schubert, the andante and finale from the Mendelssohn concerto, and selections by Hubay, Schubert and Saint-Saëns. The new prodigy has much in her favor and won the heart of the audience not only on account of her size, but also by a truly remarkable reading of the different numbers inscribed on her program. She has a facile technic, good bowing and her conception has a charming touch of originality. Miss Niemack's debut would have been a credit to a much older artist, and if she grows in her art with age and more study she should be reckoned among the great feminine violinists.

Marion Green, the assisting artist, sang excerpts from Haydn's "Seasons" and Charpentier's "Louise" and a "Drinking Song" by Percy Pitt. Mr. Green has long been recognized as one of the foremost basses in the land and the songs were delivered with that degree of artistry that is expected of him. Mr. Green's voice is large, velvety, sonorous, well placed and beautifully used. His diction is excellent and he is an excellent musician. He scored heavily and his success was richly deserved.

AMERICAN CONSERVATORY HAPPENINGS.

Tuesday evening, February 10, at Kimball Hall, a concert was given by the American Conservatory Students' Orchestra under the direction of Herbert Butler, conductor. The assisting artists were Stella Roberts and Florence Hermann, violinists. Miss Roberts played the concertstueck for violin by Saint-Saëns, and Miss Hermann was heard in a group comprising "Le Départ," by Papini; "Couprins la Precieuse" and "Hejre Kati," by Hubay. The orchestra played the Handel concerto in D minor; the serenade, op. 22, by Dvorak, and the program came to a happy conclusion with the rendition of the Mozart overture to "Il Ratto del Seraglio." Conductor, orchestra and soloists deserve credit, as does also the American Conservatory of Music, for the fine results obtained, and only space forbids reviewing the concert at length.

The American Conservatory of Music gave a children's St. Valentine's recital under the direction of Louise Robyn Saturday afternoon, February 14. The recital took place at Kimball Hall and the students heard were from the studios of Miss Robyn, Mary Cox, Louise Hattstaedt-Winter, Lucy D. Hall, Ada Gross, Olga Kuechler and Albertine Nelson, all of whom have charge of the department for children's work at the American Conservatory. Some forty children participated and delighted a large gathering.

MUSICAL HAPPENINGS OF COMING WEEK.

The following program will be given Saturday, February 14, at four o'clock, in the studios of the Sherwood Music School, Fine Arts Building, by G. Magnus Schutz, baritone, and Herbert Kirschner, violinist, and Irene Peterson, accompanist:

Hear Me! Ye Winds and Waves.....Handel
Myself When Young.....Lehman
Salve Regina.....Parker
Hejre Kati.....Hubay
Deh Vieni (Don Giovanni).....Mozart
Mephisto's Serenade (Faust).....Gounod
Legende.....Wieniawski
Preludium (from the 6th sonata), for violin alone.....Bach



FRANCES INGRAM

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VIOLINIST
American Conservatory, Chicago, Ill.

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Ave Maria.....Schubert
Who Knows.....Max Heinrich
The Dew Upon the Lily.....German
Song of Waiting.....Wright
Bargue at Midnight.....Lambert

A concert will be given under the auspices of the Ashbury Bible Class by Frederick Preston Search, cellist; Robert Raymond Lippitt, accompanist, and Adelaide Brown Tenney, soprano; Jessie Lynde Hopkins, contralto; Frank Hayes Collins, baritone; George L. Tenney, tenor, and Ruth Simmons, accompanist. The concert will take place at the First Methodist Episcopal Church on Monday evening, February 16.

Georgia Kober and Adah M. Sheffield will appear before the Amateur Musical Club at the Fine Arts Theatre next Monday, February 16.

Next Monday night the Apollo Musical Club of 300 singers (Harrison M. Wild, conductor) will give its fifth concert of the present season at Orchestra Hall. Edward Elgar's new choral work, "The Music Makers," will be sung for the first time in the West, and along with this new work will be presented Dvorak's beautiful "Stabat Mater." The solo artists engaged are Leonora Allen, soprano; Mildred Potter, contralto; George Harris, Jr., tenor, and Gustaf Holmquist, bass. The entire Chicago Symphony Orchestra will assist, with Edgar Nelson, organist, and Harrison M. Wild, conductor, of all the forces.

Next Sunday, at 3.30, the entire Minneapolis Symphony Orchestra of eighty-five musicians (Emil Oberhoffer, conductor) will give its annual concert at Orchestra Hall under the management of Carl D. Kinsey. Julia Clausen, the distinguished contralto of the Chicago Opera Company, will be the assisting soloist. The complete program follows:

Symphony No. 2, in D major, op. 73.....Brahms
Three songs with orchestra—
Schmerzen.....Wagner
Traume.....Wagner
Stehle Stille.....Wagner
Orchestrations by Felix Mottl.

Ballet Suite, op. 130.....Max Reger
Recitative and aria, Spin, Spin (Bride of the Mountain King).....Ivar Hallstrom
Tone poem, Finlandia.....Sibelius

LUCILLE STEVENSON'S SUCCESS.

Lucille Stevenson, who sang with great success in Omaha on Wednesday, February 4, will sing this coming Monday in a joint recital with Wilhelm Bachaus in Cincinnati. Miss Stevenson will also appear in Mt. Vernon on February 26. On January 23 Miss Stevenson appeared in Ann Arbor, Mich., and the Daily Times-News reviewed her work as follows:

The soloists on this occasion were Lucille Stevenson, heard for the first time by Ann Arbor's musical circle at the concert last night, and Marion Green, baritone, who will be recalled as one of the solo artists in the 1912 May Festival. Miss Stevenson possesses a fresh soprano voice of clear and rare beauty, and her interpretation is most effective. She sang the aria, "Pianhero la Sorte Mia" (Handel) with a power and brilliancy of tone which displayed all the beauty of the wonderful number, and in the group of songs, "Ich Harre Dein," "Before My Window" and "Floods of Spring" (Rachmaninoff) her singing showed an excellent understanding and a charming interpretation of the lovely songs.

OUR MOTTO.

Several weeks ago in these columns we ran our own little motto, "True statements are the best advertisements." From time to time this little motto will be published in order to remind those who have an elastic imagination and who invent statements that this department has an eye on them. This applies to advertisers as well as nonadvertisers, subscribers and nonsubscribers and readers and nonreaders. Therefore it applies to the profession at large.

ERIC DE LAMARTIER TO GIVE LECTURE.

Eric de Lamarter will give his second lecture before the students of the American Conservatory, Saturday afternoon, February 21, his subject being "The German Art Song." Arthur Slack, baritone, will give the musical illustrations, which will include some of the choicest songs of Schubert, Schumann, Brahms, Strauss, Franz, Wolff and others.

MACDERMID IN CALIFORNIA.

Sibyl Sammis MacDermid, soprano, and James G. MacDermid, pianist-composer, are having fine success in California. Last week they were entertained at the Gamut Club, of Los Angeles, and made honorary members of that well known institution. Mrs. MacDermid sang two songs from the pen of her husband, and singer, composer and songs were received most enthusiastically.

MARY WOOD CHASE SCHOOL.

The Mary Wood Chase School of Musical Arts announces a series of pupils' recitals to be given in the Caxton Club Rooms, Fine Arts Building, at 2.30 on Saturdays, March 14, and April 11, 18 and 25.

Mary Wood Chase is preparing a series of four lecture recitals on "Music and Its Allied Arts," to be given at the Summer School at Epworth, Ludington, Mich., during

July and August. The subjects will be "The Formal," "The Intimate," "The Dramatic," "Modern Tendencies" and "The American Composers." Miss Chase has arranged a special two weeks' course for teachers.

MARIE KRYL AND RUTH RAY TO GIVE RECITAL.

Marie Kryl, pianist, and Ruth Ray, violinist, will give a joint recital at the Fine Arts Theatre, Monday evening, February 23. Miss Ray will play the Bruch G minor violin concerto, as well as selections by Paganini and others, and Miss Kryl will play the Tchaikowsky B flat minor concerto, the Bach-Liszt fantasia, sonata by Beethoven and numbers by Liszt and Chopin.

HANNA BUTLER BUSY.

Wednesday evening, February 11, Hanna Butler furnished the program for the Matinee Francaise Salon at the residence of Natalie Price. On February 26, Mrs. Butler will sing in Dubuque "The Song of Victory," by Hiller, and three groups of songs. She has just returned from a very successful concert trip of three weeks in the West. Irene Ferguson, a pupil of Mrs. Butler, sang a group of English songs for the Michigan Society on February 7 in

Edna Gunnar Peterson, Pianist

Engaged for Spring tour, St. Paul Symphony Orchestra.

Mason & Hamlin Piano Used

Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in the "Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing the "Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Borroff, Bass-Cantante

Engaged for tour to Pacific Coast in February.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra December 7th, immediately engaged for the National Swedish Saengerfest.

Clara Williams, Soprano

Engaged for twenty festivals with St. Paul Symphony Orchestra.

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the Gold Room of the Congress Hotel. Genevieve Barry, another successful pupil of Mrs. Butler, sang for the Press Club at the Hotel La Salle on February 4. Miss Barry also sings for the Englewood Woman's Club next week.

CHICAGO NEWS ITEMS.

At the sixteenth Sinai orchestral concert, to be given on Sunday evening, February 15 at Sinai Temple, the soloist will be Mrs. Paul Cramer Wooster, soprano, who will sing the aria "Ah fors e lui" from "Traviata" and a group of songs. The orchestra, under the direction of Arthur Dunham, will play selections by Rossini, Beethoven, Saint-Saens, Chabrier and Brahms. Mr. Dunham will play an organ solo.

Sunday afternoon, February 15, at the Fine Arts Theatre, Constance Purdy, contralto, will give a recital of American and Russian songs. Miss Purdy will be assisted by Mabel Hammond, accompanist. For the Russian songs Miss Purdy will wear a Russian costume.

Friday evening, February 13, Sebastino Burnatti, baritone of the National Opera Company, gave a song recital in Kimball Hall. Mr. Burnatti was assisted by Alexander Zukowsky, violinist, and Leon Bloom, pianist.

Pauline Meyer, the well known Chicago pianist, will give her annual recital at the Fine Arts Theatre on Sunday afternoon, April 26. Miss Meyer will probably have the honor of closing the regular concert season in Chicago.

Rose Lutiger Gannon sang at the Civic Club, February 11, and on February 26 will give a recital in Wilmette.

She has been engaged by the Marshall Field Choral Society to sing the contralto parts in Grieg's "Olaf Tryvason" and Sullivan's "Golden Legend," at its concert in April.

On Wednesday evening, February 11, the students of the School of Acting of the Bush Temple Conservatory presented at the Bush Temple Lyceum "The Fires of St. John," a drama in four acts by Herman Sudermann. The presentation was under the direction of Edward Dvorak. The same drama was repeated on Thursday evening, February 12, and will again be given on Thursday evening, February 19.

One of the largest audiences of the season attended the concert of the St. Paul Orchestra on Sunday, January 8, at which Edna Gunnar Peterson was the soloist. Miss Peterson was warmly applauded and encored after her playing of Mendelssohn's "Caprice Brillante."

Theodora Sturkow Ryder left last Wednesday, February 11, for Boulder, Colorado Springs and Denver, Col. She will then go to Lincoln, Neb., to fill engagements.

Albert Lindquest sang at the Illinois Athletic Club on January 25 and broke the records of the club, being engaged at once for a recital on February 2, the first time an artist has ever been engaged twice in the same season at the club. This will be Mr. Lindquest's third appearance there.

Rodrigues' Second Recital.

John Lawrence Rodrigues announces the second of a series of complimentary recitals to be held in his new studio, 431 Penn avenue, Pittsburgh, Pa., Friday evening, February 13, at 8 o'clock. The program follows:

Duet, Trot Here and There.....Messenger
Mabel Shaw, D. H. Bugher.
The Flower that You Gave Me.....Barry
Flower Rain.....Schneider
Elizabeth Terrell.
Rose, How Enchanting.....Spahr
Daffodil Song.....Wood
Mary Edna Schaffnit.
Lovely Cradle of Sorrow.....Schumann
Love Thoughts.....Schumann
John R. Cox.
A Spirit Flower.....Campbell-Tipton
Cradle Song.....Worden
Alma Barker Sulzner.
Staccato Caprice.....Vogrich
Toccato.....Lachetisky
Marion Grace Faville.
To You, Dear Heart.....Class
Over the Hills.....Baner
Merry, Merry Lark.....Barnett
To an Impromptu of Chopin.....Barnett
Alice M. Davis.
Where the Bee Sucks.....Arne
The Fairy Pipers.....Brewer
Mary Edna Schaffnit.
Because.....D'Hardelot
The Brownies.....Zeoni
Dearest.....Homer
Elizabeth Terrell.
The Wanderer.....Schubert
The Soldier's Bride.....Schumann
John R. Cox.
The Cry of Rachel.....Salter
Heine.....Schlesinger
Alma Barker Sulzner.
Ladies' chorus, Ave Maria.....Geibke
Solo by D. H. Bugher.
Marion Grace Faville, accompanist.

Elenore Altman's Recital.

Elenore Altman, a pupil of Sigismund Stojowski, gave a piano recital in Aeolian Hall, New York, Saturday evening, February 14, which was listened to with interest by a good sized, friendly disposed audience. Her somewhat ambitious program disclosed much talent, augmented by excellent technic. In those numbers calling for great vitality she was not so well adapted as in those calling for more sentiment and more poetical interpretation. When one considers that the numbers were given entirely from memory, and for the most part without a slip, the young pianist deserves great credit, and there is undoubtedly a future in store for her.

These were the numbers in full:

Sonata, A flat major, op. 26.....Beethoven
Sonata, B minor, op. 38.....Chopin
Intermezzo, E flat minor, op. 118, No. 1.....Brahms
Capriccio, B minor, op. 76, No. 2.....Brahms
Novellette, F sharp minor, op. 21.....Schumann
Legende, A flat major.....Paderewski
Caprice.....Paderewski
Valse Impromptu.....Stojowski

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Star Trysts.....King Clark, Berlin, Germany
Star Trysts.....Inez Barbour, Olean, N. Y.
Send Me a Dream.....Inga Orner, New York
Send Me a Dream.....Eva Emmet Wycoff, New York
Over the Hills.....Gertrude Auld, New York
Over the Hills.....Edna Wolverton, Morristown, N. J.
The Mill Wheel.....Gertrude Auld, New York
The Mill Wheel.....Rose Firestone, New York
Were I a Bird on Wing.....Mme. Buckhont, New York

Mrs. H. H. A. Beach

Baby.....Kitty Cheatham, New York
Ah, Love, but a Day!.....Marie Sundelius, New York
Ah, Love, but a Day!.....Dorothea Thullen, Philadelphia
My Star.....Marie Morrissey, Clarksburg, W. Va.
The Year's at the Spring.....Celestine Burchell, New York
My Sweetheart and I.....Marie Sundelius, New York
My Sweetheart and I.....Lella Bailey, New York
My Lullaby.....Elias Blum, Walla Walla, Wash.
Far Away.....Elias Blum, Walla Walla, Wash.

Gena Branscombe

The Morning Wind.....Constance Purdy, Boston
The Morning Wind.....R. Norman Jolliffe, New York
A Lute of Jade (Song Cycle).....Frederick Gunther, New York
My Fatherland (from A Lute of Jade).....
R. Norman Jolliffe, New York
There Was a King of Liang (from A Lute of Jade).....
R. Norman Jolliffe, New York
In Arcady by Moonlight (from The Sun Dial).....
R. Norman Jolliffe, New York
Hail, Ye Tyme of Holidayers!.....R. Norman Jolliffe, New York
Hail, Ye Tyme of Holidayers!.....McCall Lanham, New York
I Send My Heart up to Thee.....R. Norman Jolliffe, New York
I Send My Heart up to Thee.....Morton Adkins, New York

George W. Chadwick

The Maiden and the Butterfly.....Geraldine Farrar, Denver
The Danza.....Florence Mulford Hunt, Newark, N. J.
The Danza.....Frances Ingram, Bluffton, Ind.
The Danza.....Grace Hornby, Brooklyn
Allah.....M. Annie Stewart, New York
Allah.....Alice E. Smith, Norwalk, Conn.
Dear Love, When in Thine Arms.....Carolyn Ormann, New York

Mabel W. Daniels.

Daybreak.....Charles N. Granville, New York
Daybreak.....John Chipman, Boston
Daybreak.....Martha S. Steele, Pittsburgh
Villa of Dreams.....Bertha Cushing Child, Cambridge, Mass.
Villa of Dreams.....John Chipman, Boston
The Fields o' Ballyclare.....Bertha Cushing Child, Cambridge, Mass.
The Fields o' Ballyclare.....Laura Eaton, Boston
In the Dark.....Bertha Cushing Child, Worcester, Mass.

Arthur Foote

An Irish Folksong.....Kathrin Hilke, New York
O Swallow, Swallow, Flying South.....
Edith Bullard, Manchester, N. H.
The Wanderer's Song.....Stephen Townsend, Boston
Autumn.....Stephen Townsend, Boston
Love Me if I Live.....Inga Orner, Philadelphia
The Rose and the Gardener.....Charlotte D. Pope, Boston
There Sits a Bird on Every Tree.....Charlotte D. Pope, Boston

G. A. Grant-Schaefer.

The Sea.....Christine Miller, Cincinnati and Birmingham, Ala.
The Eagle.....Christine Miller, Topeka, Kan., and Waterloo, Ia.
The Eagle.....Martha S. Steele, Pittsburgh

Bruno Huhn

Israel.....Marie Morrissey, Clarksburg, W. Va.
Israel.....John Barnes Wells, Elmira, N. Y.
Israel.....Reinold Werrenrath, Aurora, N. Y.
Invictus.....Harold L. Butler, Syracuse, N. Y.
Invictus.....Ashley Ropps, New York
Invictus.....Louis Schalk, Boston

Margaret R. Lang

An Irish Love Song.....Edla Lund, Chicago
An Irish Love Song.....Isaac Hart, Trenton, N. J.
An Irish Love Song.....Elizabeth Tobey, New York
An Irish Mother's Lullaby.....Emile Eppelsheimer, St. Louis
Day Is Gone.....Annie Roth, Newark, N. J.

Edna Rosalind Park.

A Memory.....Gayle Alexander, Chicago
A Memory.....Idella Cook, Sacramento
A Memory.....Emily Diver, Baltimore
The Nightingale and the Rose.....Mrs. Reginald W. Bird, Boston
Love.....Mrs. Reginald W. Bird, Boston

Ward Stephens

The Rose's Cup.....Constance Purdy, Boston
The Hour of Dreams.....Arthur Phillips, New York
Summertime.....W. Maurice Vander Water, Muskegon, Mich.
(Advertisement.)

Gittelson's Achievements Abroad.

Frank Gittelson, the American violinist, who will tour this country next season under the management of the Wolfsohn Musical Bureau, has met with remarkable success wherever he has appeared as soloist with leading European orchestras. He has been distinguished through being requested to perform the Brahms concerto at Ischl, Austria, for a Brahms Memorial Fund. He was placed likewise on a Bach program at Prague, Bohemia, when he played the Bach E major concerto and chaconne. Professor Straube, of Leipzig, said to be the leading authorities on Bach in Europe, being the other soloist. He will interpret the Mozart concerto, February 28, in Bonn. At Vienna, recently, his success was so great that the people would not leave the hall until the lights were turned out.

At Cologne, a critic on the Kölnische Zeitung remarked: "It is many a day since the Brahms concerto has been presented here with such bigness of tone, and such style replete with individuality, and yet with the true Brahms spirit."

Frank Gittelson appeared at Elberfeld, January 21; Aix-la-Chapelle, January 24; Bremen, January 28; Kiel, February 2; Rostock, February 4; Stettin, February 9; Utrecht, February 16; Arnheim, February 18; and will appear at Amsterdam February 20; Berne, February 23 and 24; Bonn, February 28; Hamburg, March 10, and Königsburg, March 20. Later he will concertize in London and the English provinces. With one exception, all of these concerts were and are with symphony orchestras, and at which he uses the famous Lord Boughton Stradivarius violin.

Franz Egénieff's Itinerary.

Franz Egénieff, the German baritone, has just completed a successful tour of the Far West, during which he had an opportunity to spend a few days at the famous "Ivy Place," better known as Busch's Sunken Gardens, owned by Mrs. Egénieff's aunt, Mrs. Adolphus Busch.

The description of a song recital given by Mr. Egénieff in these "sunken gardens," surrounded by beautiful foliage and shrubbery, sounds like a fairy tale. His audience was seated around him in little nooks and corners. The piano was hidden in a group of palms; the moonlight alone illuminated the place, and his beautiful voice seemed to rise from a mysterious depth. Probably Schumann's "Mondnacht" has never been sung under lovelier or more fitting surroundings, and such an artistic event could only be possible in Pasadena, Cal., or the surrounding country.

Mr. Egénieff comes back to the icy blasts of the cold East, and will resume his work in this section before the warm hearted audiences of Toledo and Detroit, in which cities he appears February 19 and 20, under the management of James E. Devoe. These appearances are to be followed by return engagements in Toronto and other Canadian cities.

Early March will find Mr. Egénieff touring the South. Starting with Baltimore, March 15, his tour will include Washington, Richmond, Norfolk and other well known centers of music.

On this latter tour he will appear in joint recitals with Otilie Metzger and Marie Rappold. These three artists have often appeared on the same program on Europe.

Haarlem Philharmonic Musicale.

George Hamlin, tenor of the Chicago Opera Company, and Adriano Ariani, pianist, will furnish the fourth Haarlem Philharmonic Society Musicale program of its twenty-third season. This musicale will be given in the Astor Gallery of the Waldorf-Astoria, New York, Thursday morning, February 19, at 11 o'clock. Marguerite Nash, Katherine Terry, Ethel Crote and Mrs. Raymond Tweedy will be the ushers.

Those receiving with the president, Mrs. Rastus Seneca Ransom, will be: Mrs. Arkell, Mrs. McMichael, Mrs. George Hamlin, Mrs. C. Pictor Twiss, Mrs. Eugene P. Peyser, Mrs. George Schreiner, Mrs. William F. Hencken, Mrs. George Nash, Mrs. Edmund J. Palmer, Mrs. Lawrence Harnecker and Mrs. John M. Montfort.

Melba and Kubelik at Hippodrome, March 1.

A program that will include many favorite selections is being prepared for the joint concert, which Mme. Melba and Jan Kublik will give in the New York Hippodrome, Sunday evening, March 1. The prima donna and the violinist, who have been heard the past week in Chattanooga, Atlanta and Raleigh, are to fill engagements this week in Richmond, Baltimore and Trenton. At their Hippodrome concert, they will be assisted by the Irish baritone, Edmund Burke, Gabriel Lapierre, pianist, and Marcel Moyse, flutist. The joint tour will come to a close in Springfield, Mass., March 5, after which Mme. Melba joins the Boston Opera Company, while Kubelik fills a series of individual engagements.

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TRANS-CONTINENTAL TOUR NEW YORK TO SAN FRANCISCO

Muratore's Success in Philadelphia.

The following tributes were paid to the great French tenor, Lucien Muratore, by the Philadelphia critics:

Lucien Muratore in his debut as Don José, the unfortunate soldier lover of the gypsy girl, was at first restrained in unfolding his vocal power. It was not until the duet in the second act that he surprised the audience with a moving climax of lyric song, and in the last he reached a stirring dramatic height. In this season of wonderful tenors an absolute triumph is not easily won. But Muratore has a voice of great beauty and he is master of a high degree of interpretative art.—Evening Telegraph, February 5, 1914.

But Muratore found himself in the second act. His acting took on more conviction and authority; his voice became more resonant and musical; when he had finished his aria to "Carmen" the audience interrupted the performance to give him his first real ovation. He is a good tenor; he will even be considered a great tenor by those whose tastes run to the French manner of tone production, the thin, heady notes in the upper register, the repeated use of the falsetto. His lower register is full and true. He seems always to sing with feeling and sincerity.—Philadelphia Press.

Lucien Muratore as Don José proved to be the center of attraction last night, when Bizet's "Carmen" was produced at the Metropolitan Opera House, under the direction of Cleofonte Campanini, the presentation being the second in the later half of the Metropolitan's bisected program.

Philadelphia opera lovers had had no previous opportunity of seeing Muratore, but their expectation of the young tenor had been aroused by the fervid praise of the press agent. They had been led to expect a voice exceptionally fine, highly cultivated art and eloquence, and it may be said that the most exacting were not disappointed.—Evening Times.

It seldom happens that a much heralded singer reaches the heights predicted for him. In "Carmen," as Don José, at the Metropolitan Opera House last night, Lucien Muratore, a French tenor, justified every promise made for him. During the first act, when he had comparatively little to do except to be handsome, it was, of course, impossible for the audience to respond with any great degree of warmth. The second act, however, with his great aria, which was magnificently sung, brought forth that acclaim which assured him a place among opera favorites.

In Muratore one expected a fine character actor. He possesses all the essentials for powerful portraiture, and with them he has a voice of beauty and strength. His two gifts go hand in hand to a remarkable degree and make of Muratore an exceptionally endowed artist. His conception of the role of Don José differs in many ways from that of other famous singers. His idealization of the unreliable and impetuous character of "Carmen" is apparent from the beginning. It is the portrayal of the call of the spirit, and for this reason possesses subtlety and fascination.—Philadelphia Record, February 5, 1914.

Lucien Muratore, a household word in European opera, made his debut here, and his success was unqualified.

His Don José is the best this opera house has seen. It offered a figure of soldierly dignity worth Carmen's endeavors in the conquest, and the voice was produced without obvious effort, delectable in quality and still of ample volume.

A marked characteristic of the role was its refined reticence. There was no violent declaiming, no pawing the air, yet there were thrilling climaxes of genuine dramatic power and the declaration of love to Carmen was uttered with a fervent sincerity that compelled an encore.

Muratore is a most valuable addition to the company, who takes rank assuredly among the best singers of the day. His appearance in other roles is eagerly awaited.—Public Ledger, February 5, 1914.

Lucien Muratore won another brilliant success with the Chicago Grand Opera Company in Philadelphia when appearing as De Grieux in Massenet's "Manon." The critics voiced their verdicts as follows:

Since the dramatic and forceful figure that Lucien Muratore made of Don José, the other evening in his debut, his reappearance in a major role had been anticipated in the consciousness that a new planet had swum into our ken in the operatic firmament. Yesterday he offered further magnificent proof of the rich plenitude of his vocal powers in an impersonation which takes rank among the very finest that have been witnessed by the present generation of opera-goers. The affecting farewell to Manon at the close of the second act was so superbly delivered that the hearers would not be appeased till they had heard it again, and a similar triumph followed close upon the first, for at the beginning of the third act the touching invocation of Manon's "douce image" was uttered with such a transport of commingled tenderness and anguish that again the singer took the house by storm, and the repetition of the air had to be conceded.—Public Ledger, February 8, 1914.

As Des Grieux, Mr. Muratore more than confirmed the very favorable impression made by his Don José. After a certain point has been reached, however, he rises to unusual heights of vocal and dramatic power, and yesterday afternoon both the big numbers, the "Reve" and the "Fuyez douce image," had to be repeated. With all due respect to his chief associate it was Muratore's performance.—Philadelphia Inquirer, February 8, 1914.

The local debut of Lucien Muratore, the French tenor, in "Carmen" earlier in the week, brought promise of a splendid addition to the stars of the Philadelphia-Chicago Opera Company, but true revelation of the singer's genius was reserved for the audience assembled yesterday afternoon at the Metropolitan Opera House, when as Des Grieux in Massenet's "Manon" Muratore sang with such art and with such perfection and loveliness of tone as to set every hearer in ecstasy. Here, indeed, is an artist who is impeccable in his method, equipped with every requisite to charm and endowed by nature with a voice that is of exquisite beauty. His triumph was complete, and, when he sang, one almost forgot that another artist of worth, Mary Garden, was really in the stellar role.

It is to works of this sort, requiring a refinement of art and a poetic conception of the leading role, that Muratore is unquestionably superbly suited. His is an art that sinks the personality of the player in the role and that, by very simplicity, is profoundly impressive. To a less extent than in "Carmen," Muratore yesterday employed the falsetto, and, with delicate shadings of a voice beautiful in every tone, he gave the Massenet music at times a ringing clarity that was soul stirring. Twice during the performance

he was so vigorously applauded that he was obliged to repeat the admired arias, and thus he was heard, to the intense satisfaction of every one, in the lovely "As in a Dream" and in the poetic "Leave Me, Fair Vision." It was lyric singing at its best.—Philadelphia Record, February 8, 1914.

Grateful to the ears of Lucien Muratore must have been the applause which followed his superbly eloquent treatment of the exquisite arias, "En Ferment Les Yeux" and "Ah fuyez" in yesterday afternoon's performance of "Manon" at the Metropolitan Opera House.

These plaudits were neither perfunctory nor good naturedly condescending. They were born of irresistible enthusiasm aroused by nearly flawless art. The singer repeated each of these melodious numbers, and there was no diminution of beauty in the demanded reinterpretation.

Nor were the two arias mere isolated incidents of superlative excellence. In pictorial effectiveness, dramatic veracity, appreciation of romantic and poetic values and in lyricism of touching charm M. Muratore's entire execution of his part was of vital artistic worth.

That M. Muratore is the highly attractive addition to the Chicago Opera Company which advanced reports acclaimed him is now conclusively attested. Clearly his Opera Comique experience has drilled him in the school of Massenet and the modern French composers.

"It is not improbable that the great "Carmen" interpreters have passed away. But when the newer group of singers can handle Massenet as well as was done yesterday, his operas and those of the school which he inspired more or less remotely should be presented here.

For M. Muratore, although his honors were of transcendent value, by no means monopolized yesterday's production of "Manon." In complete sympathy with the content and purpose of this touchingly human music drama, in vocal loveliness and in keen dramatic significance this performance must be ranked as a masterpiece. "Manon" has never been so ably presented here.—Philadelphia North American, February 8, 1914.

Applause was more frequent and longer sustained than usual; and if the lion's share went to Muratore, the inference is not to be drawn therefrom that he has superseded Mary Garden in the public esteem. The role of Des Grieux is easily more important than Manon. The burden of the dramatic action and the choicest of the melodious arias fall upon him, while she furnishes the motives and, for the most part, sits passively by and listens.

Moreover, Philadelphia was especially eager to give welcome to this new tenor, who yesterday dispelled all doubts that his interpretation of Don José on Wednesday night may have raised as to his right to be classified in the first rank of the tenors of the world.

Don José suited Muratore's talents rather imperfectly. His conception of the elemental passions of the Spanish soldier lover was somewhat crude. But Des Grieux fits him like a glove. In this role all his remarkable talents find full expression. His voice, with its unusual range, its clear high notes and resonant low notes, his clarity of diction, his subtlety of phrasing, was equal to every requirement of the score.

His acting was a vast improvement over the histrionic abilities he displayed in "Carmen." Throughout the performance he gave an even, convincing portrayal of the fifteenth century cavalier. Undoubtedly this new French tenor has merited his European reputation. He is a decided acquisition to Director Campanini's forces. Yesterday established his popularity. One of the most enthusiastic of his admirers was Lina Cavalera, his wife, who, dressed in a dark red frock, sat in a rather conspicuous place in a stage box and applauded with vigor.—Philadelphia Press, February 8, 1914. (Advertisement.)

Flesch's Popularity.

Before the advent of Carl Flesch, no one doubted but that his playing would be appreciated by violinists. The usual comment was that he was a violinist who would appeal alone to violinists—that his playing was much too classical to appeal to the popular audience. But it is very evident that Mr. Flesch believes there is a market for the best, and that the market is in the New World.

Carl Flesch arrived in America without any exploitation other than the bare announcement that he would tour in concert under the management of Haensel & Jones. His large number of concerts was in a measure a surprise, but in every instance there has been a request for a return engagement next year.

The New York appearance with the Philharmonic Orchestra, followed by his recital in Carnegie Hall and his two appearances with the New York Symphony Orchestra, established him not only as an American favorite but as an artist of universal appeal—not a violinist for the chosen few, but a virtuoso whose musicianly ability finds a responsive chord in the heart of every one.

Haensel & Jones announce that, owing to the large number of requests for Mr. Flesch, he will return to America in January, 1915, for a tour which will last until the middle or latter part of April.

Mulford's Festival and Oratorio Bookings.

Florence Mulford, the contralto, who is remembered for her splendid work at the Metropolitan Opera House last season, and who was soloist with the New York Symphony Orchestra on its coast to coast tour with Isadora Duncan, the classic dancer, has been especially engaged to sing Delilah in "Samson and Delilah" by the Handel and Haydn Society, of Boston. Mme. Mulford has also been engaged for a number of the prominent May festivals and is booked for many oratorio appearances.

Francis Rogers in Educational Program.

Francis Rogers, assisted by Bruno Huhn, gave a song recital at the Westover School, Middlebury, Conn., on February 10. The program was, by request, almost exactly the same as the one he sang at Columbia University last month, and included examples of practically all schools of the art song.

Mr. Rogers gave a program of classic and modern songs at the Harvard Club, of New York, on the afternoon of Sunday, February 15.



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PHILHARMONIC CONCERTS.

Kathleen Parlow Plays the Mendelssohn Concerto Brilliantly.

At the New York Philharmonic Society's orchestral concerts, Josef Stransky, conductor, in Carnegie Hall, Thursday evening and Friday afternoon, February 12 and 13, Kathleen Parlow played the Mendelssohn violin concerto with her customary charm and brilliancy, to the satisfaction of her hearers, who recalled her many times. The finale was taken at a tremendous pace, but without the least sacrifice of clearness. Technically the Mendelssohn concerto is too easy for Kathleen Parlow. In its poetry and expressiveness, however, the greatest players can find plenty to occupy their attention in this well worn but perennially young concerto. Here, too, Kathleen Parlow was eminently pleasing.

A new symphonic etude, "The Hunt of Prince Arthur," by J. Guy Ropartz, was played on these occasions. It contains some Wagner and more Strauss and all the standard modern orchestral effects, such as chords on the forced stopped horns, soft drumstick rolls on suspended cymbals, and so on. Briefly, it may be described harmonically as a chain of rich and sonorous chords of the major ninth, which were unrelated one with the other. There was very little of the real sting and bite of exaggerated discord in

the score. It is a work which shows off the skill of the orchestra, and it is not a difficult score to interpret and make something of, like the symphonies of Schumann and Brahms, for instance. Whatever the hunt of King Arthur was is not very clear. Certainly the composer put little melody in his quest. But perhaps he was only looking for euphonious harmony.

Handel's square cut and very tame concerto grosso played the audience in, and Dvorák's "New World" symphony, splendidly performed and most sympathetically interpreted, kept everybody in the concert room to the end of the program.

This is the program in full:

Concerto grosso in C.....Handel
Concerto for violin.....Mendelssohn
Kathleen Parlow.
Symphonic study.....Ropartz
Symphony, From the New World.....Dvorák

Mme. d'Alvarez's Delilah and Azucena.

Mme. d'Alvarez is praised as "an accomplished actress, as well as a singer with an uncommonly beautiful voice," by Philip Hale in the Boston Herald. The complete notice reads as follows:

Mme. d'Alvarez again showed herself an accomplished actress as well as a singer with an uncommonly beautiful voice, admirably used to express the various emotions; sensuous and dramatic.

In the first scene of seduction—for Samson lost his head, if not his hair, as soon as he saw Delilah descending the steps of the temple—she fascinated by facial play rather than by gesture and bodily contortions suggestive of the Oriental dancer. Nor did she make the mistake committed by some of attempting to dance in the Oriental fashion. With her voice she wooed him; with her eyes she enslaved the Hebrew conqueror. In the second act she was the cunning courtesan, the servant of Dagon, patriotic in her hate and revenge. In her rage she rose to a tragic height; in amorous entreaty she was irresistible. The old Hebrew himself, who with his wise saws is thrown overboard after the first act, would have forgotten sage precepts and forbidding examples, nor would he have feared the thunderstorm. The hackneyed air as sung by her with infinite variety of expression was once more fresh and sensuous.

The Boston Globe characterizes Mme. d'Alvarez's delineation of the roles of Delilah and Azucena as follows:

Mme. d'Alvarez was the feature of the performance. For the first time here Delilah plausibly assumed the mantle of religious vengeance which the composer's librettist, with or without warrant, assigned to her.

She was more than an adventuress bent upon the destruction of the mighty leader of Israel as balm for his evasion of her love. The Delilah of Mme. d'Alvarez is of heroic mold. A great and consuming vengeance impels her. It is the Delilah of the opera, an embodiment more worthy of praise and provocative of true admiration than any which this city has known.

It was a performance in which song and action were blended with a very high degree of skill and imagination for dramatic ends for the accomplishment of a dramatic characterization which persuaded and convinced both ear and eye. It was apparent last Friday evening through the Amneris of Mme. d'Alvarez that the new contralto was mistress of many moods as a dramatizing singer. Saint-Saëns' music has not been sung here with such vivid realization of its wide gamut of feeling, with such clear control between those pages which are caressing in their suavity and the passages which are impassioned declamation.

With this further hearing Mme. d'Alvarez's voice impresses one as one of uncommon natural beauty and power, a voice used with an intelligence which evades contraltos bent upon forcing the heroic fiber of the low voice too high.

As an actress Mme. d'Alvarez showed the imagination of an artist. In her action, pose, gesture—her hands are plastic and exquisitely shaped—there were poise, grace and true expressiveness. When the lighting of the stage permitted by her mobility and beauty of face aided the portrayal.

Moments of particular power might be pointed out, such as her treatment of the two hackneyed airs that received new significance at her hands—and let it be noted that explosive declamation has not been mistaken by Mme. d'Alvarez for that rare art of singing a melody with true smoothness and continuity, and with a com-

mand of the nuances. The delivery of the impassioned avowal of Delilah's purpose in the duet with the high priest should not be forgotten, nor the picture in the dance of the first act, a moment of fearful temptation in which obese contraltos upon occasion have fallen into great sin.—Boston Globe.

D'ALVAREZ SINGS SUPERBLY AS AZUCENA.

The feature of the evening was Mme. d'Alvarez's performance as Azucena. This admirable contralto already has made herself the dominating personality of the house by her engrossing characterization of Amneris and of Delilah, both of them in the grand manner and of a breadth and majesty of style of which few women now choosing to sing for a livelihood have even a conception.

The beauty of Mme. d'Alvarez's voice has been extolled, and may be again with new justice. It is one of the extraordinary voices of our time; nor has the singer relied upon natural gifts alone for success. She has learned deeply and well of the singer's art. There are fuller realizations of vocal beauty and resource that should come to her, for Mme. d'Alvarez—and has she herself not said it—is still a young woman, but a fine mentality and artistic discernment have been the guiding spirit of all that she has done.—Boston Globe. (Advertisement.)

Operatic Roles of Rosa Olitzka Praised.

A few of the many favorable opinions expressed by the press of Montreal and Ottawa, Canada, regarding Rosa Olitzka's singing with the National Opera Company of Canada follow:

Mme. Olitzka was a fine Ortrud.—Montreal Star.

With a voice of cello-like suavity and that voice used so as to reveal all its richness, Rosa Olitzka in the role of the blind La Cieca was instantly taken to the hearts of her auditors.—Ottawa Citizen.

Miss Olitzka was always effective as La Cieca, the blind mother of La Gioconda, her fine contralto exactly suiting the role.—Ottawa Press.

Mme. Olitzka again sang Ortrud with sympathy and understanding.—Montreal Telegraph.

Mme. Olitzka did wonders with the exacting and thankless role of Ortrud.—Montreal Herald. (Advertisement.)

Max Jacobs' Public School Concerts.

Max Jacobs is busier than ever this season by reason of his own engagements as soloist, with his string quartet, as a teacher, playing in church services, and with the numerous concerts with which he is associated, both as manager and soloist, given in the widely scattered public school auditoriums of New York. Edna Moreland, soprano; Gwyn Jones, contralto; Mr. Jacobs and Harry Gilbert, accompanists, appeared during the ten days included in the appended dates, as follows:

February 4, Public School 62, Hester and Essex streets.
February 6, Morris High School, 166th street and Boston road.
February 11, Public School 12, Madison and Jackson streets.
February 13, Washington Irving High School, 14 Irving place.
February 14, Public School 65, Eldridge and Forsyth streets.

Graninger Obligated to Extend Studios.

Charles Albert Graninger, director of the Euterpean Chorus of Pittsburgh, and one of the leading teachers of the piano in that city, has found it necessary to open studios in the Pittsburgh Life Building, in the business section of the city, on account of his large class of teachers. His residence studios are at 7902 Hamilton avenue, Pittsburgh. Mrs. Graninger, the singer, well known professionally as Jane Lang, is associated with her husband and teaches singing at these studios.

Accomplished Preyer Pupil.

Henrietta Strauss is one of the busiest persons at the Preyer studios, New York. Besides her duties as accompanist, she is being trained thoroughly, not only in the art of singing, but in the art of teaching singing, with a view to becoming Mme. Preyer's assistant. Miss Strauss is an experienced piano teacher and accomplished musician, having studied piano and pedagogy with Ernest Hutchinson, and composition with the late O. B. Boise.

Slezak's Roles with Canadian Opera.

Leo Slezak, the Czech tenor, will sing Otello and Samson with the National Opera Company of Canada on its tour of the following cities: Detroit, Cleveland, Kansas City, Dallas, Houston, Denver, Portland, Seattle, Vancouver, Minneapolis, Des Moines, Omaha and Milwaukee. Before he leaves for the Imperial Opera, St. Petersburg, Russia, he will appear in a song recital at the University of Chicago.

Bach Suite at Final Flonzaley Concert.

A Bach suite, for 'cello alone, will be a feature of the Flonzaley Quartet's final concert in Aeolian Hall, New York, Monday evening, March 9. Quartets of Beethoven and Dvorák will be played.

If dancing the tango is God's work, as a local religious editor asserts, it only goes to show the insight of Brother Cowper, when he said, "God moves in a mysterious way His wonders to perform."—St. Louis Globe Democrat.

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CONCERTS IN BALTIMORE.

An Active Week in Musical Circles—New York Philharmonic Society's Second Concert—Notes of Interest.

Phone, Tuxedo 752 F.
213 Prospect Avenue, Roland Park,
Baltimore, Md., February 12, 1914.

A recital was given at Peabody Hall on Tuesday afternoon, under the auspices of the Peabody Musical Appreciation Class, by the choir of Old St. Paul's Church. This was the first of a series of lecture-recitals to illustrate different forms of religious music, the first one being on the Anglican service, to be followed soon by one on the Hebrew liturgy, and a third on the Roman Catholic service.

The musical program was preceded by an interesting and lucid talk on the service by Albert R. Willard, choirmaster. The program was divided into three parts, the Boy Voice, the Service Music, and the Anthem. In illustration of the first division, Master Karl Kloman sang part of the solo work from Mendelssohn's setting of the Fifty-fifth Psalm, showing a voice of very sweet, rich quality. He was followed by a little fellow named Thomas Hogben, who gave what was, considering his youth, a really remarkable performance of the "With Verdure Clad" aria from the "Creation." His little voice was of such sweet, flute-like quality, and so absolutely on the pitch, and his scales were so fluent and taken with such ease, even up to the high B, that one would gladly have heard more from him. The Service Music was very beautifully sung by the full choir of thirty men and boys. Such excellent work in the chanting of the Versicles is seldom heard. The Anthem part of the recital was less satisfactory, due in part to an annoying tendency on the part of the sopranos to force the high tones off the pitch, and in part to a singular lack of resonance in the forte passages. The quiet work was all very beautiful, but the climaxes failed in their effect, from lack of power.

The choir evidently has the right man at the helm in the person of Mr. Willard. He is very plainly not afraid of work, as the boys' voices showed careful training as individuals, and the unison work of the choir as a whole bears witness to painstaking care on the part of the director.

RECITAL AT THE EUROPEAN CONSERVATORY.

The third students' recital of the European Conservatory of Music took place on Tuesday evening, when a long program was presented by pupils of Professor Zech, Weinreich and Davis. Both classic and modern music was presented, and several of the young students seemed to be very good material.

"KREUTZER" SONATA PLAYED.

Beethoven's "Kreutzer" sonata for violin and piano was well played at the Florestan Club on Tuesday evening, by Abraham Goldfuss, violinist, and Howard Thatcher, pianist. Mr. Thatcher also played the C minor piano sonata. Frank L. Mellor, tenor of Grace Methodist Church, sang a group of songs.

"MADAME BUTTERFLY" PERFORMED.

The opera presented by the Chicago Grand Opera Company on Friday, February 6, was "Madame Butterfly," which has, in all conscience, been given sufficiently often in Baltimore in recent years. Alice Zeppilli did beautiful work in the title role, giving greater pleasure than in any former appearance here. Margaret Keyes is a very pleasing Suzuki.

KATHLEEN PARLOW IN RECITAL.

The recital of last Friday, which was threatened with disaster on account of the return to Europe of Jacques Thibaud, was triumphantly rescued by Kathleen Parlow. Miss Parlow, although engaged on very short notice, presented a delightful program, arousing much enthusiasm. Charlton Keith was an excellent accompanist in the following program: Concerto in D minor, Max Bruch; "La Folia" (Variations Serieuses), A. Corelli; nocturne in E minor, Chopin-Auer; "Vogel als Prophet," Schumann-Auer; valse, Tchaikowsky-Auer; "Caprice Viennois," "Tambourin Chinois," by request, Fritz Kreisler; "Carnaval Russe," Henri Wieniawski.

NEW YORK PHILHARMONIC ORCHESTRA.

The New York Philharmonic Society's orchestra gave its second concert of the season here on Monday night, with the assistance of Julia Culp. The program opened with a very interesting orchestral arrangement of Bach's organ fugue in G minor. This has not been heard in Baltimore for many years, if ever before, and was of decided interest for the musicians in the audience. The symphony was Tchaikowsky's "Manfred."

HOBART SMOCK SINGS AT RUXTON.

Hobart Smock, tenor, assisted by Mrs. Smock, contralto, gave a recital at L'Hirondelle Club, Ruxton, Tuesday evening. The hall was packed, as is always the case when these popular artists appear. Mr. Smock's time is crowded with engagements for the next two months, he having had

recently to refuse an engagement to sing in a production of "Elijah" in one of the Southern States. On February 16 he is to give a recital at First Methodist Church, and during the following week he will sing for the local chapter of the Daughters of the American Revolution.

BALTIMORE NOTES.

On Sunday, February 8, Roland Gminder, cellist, and William G. Horn, baritone, were heard at the Naval Academy.

Eli Kahn, violinist, played at Port Deposit on February 8. Harold Randolph delivered the first of a series of four lectures on "Musical Appreciation" at Goucher College, illustrating the talk with various selections on the piano.

Sadie Perlman, violinist, Fredericka Perlman, pianist, and Rhea Sinsheimer, soprano, gave the Sunday night concert for the Jewish Educational Alliance.

Pupils of Emmanuel Wad gave a recital on Wednesday afternoon.

Harold D. Phillips gave an organ recital at the Phipps Psychiatric Clinic, John Hopkins Hospital, on Wednesday evening.

On Tuesday morning, at the Eastern High School, a song recital was given by Dr. Konrad Uhlig, tenor of Grace and St. Peter's church. Among other songs he sang "The Lorelei" and "Es war ein Traum," by Liszt; "Comfort Ye" from "The Messiah," and "What Is Love?" by W. G. Owt.

A quartet from the "World in Baltimore" pageant, consisting of Hannah Greenwood, soprano; Lila Snyder, alto; Edgar T. Paul, tenor, and Merrill Hopkinson, baritone, will sing at the Y. M. C. A. meeting at Ford's Theatre on Sunday.

D. L. F.

Wilfried Klamroth Artist-Pupils Sing.

The handsomely equipped vocal studio of Wilfried Klamroth, occupying the entire second floor of the mansion, 11½ West Thirty-seventh street, New York, held many invited guests Monday evening, February 9. Mr. Klamroth modestly called it "A Pupils' Evening," but this hardly gave a hint of the altogether delightful work presented during the evening. There was preparedness, dignity of carriage, an artistic appreciation and consequent effect which does not go with the work of mere pupils. Rather were all the singers young artists, some of them well advanced along the road to Parnassus. The music, announced by Mr. Klamroth in informal fashion as the program progressed, included the German lied, renowned for its beauty and depth of melody and harmony; the Italian operatic excerpt, lurid and temperamental; and the modern French school, respectively possessing either the "atmosphere" of the advanced type, so much talked about, or the classic grace of the older school.

Naming composers: Brahms, Schubert, Wolf-Ferri, Foret, Widor, Bizet, these and others were heard, the singers delivering everything from memory, in effective style and performance. The present writer copies from impromptu notes made during the evening, such expressions as "excellent German articulation," correct French enunciation, "artistic handling of voice," "curious intervals, sung with true pitch," "fervor, delicacy and finish of style," "Memory of all perfectly reliable," "Many novelties enjoyed," "Songs da capo," etc. The audience, closely interested throughout, showered hearty applause on all, and this was deserved in full measure, for such singing reaches the hearts and minds of the listener.

These were the young artists of the evening: Margaret Abbott, Elizabeth Stoddart, Elizabeth Jones, Georgia Duhig, Alex. F. Wemple, Antoinette Boudreau, Clara Dible, Marion May, Frances Woolwine and Marguerite Love-well.

Marion Green in Michigan.

Marion Green, the baritone, received the following press criticism in the Ann Arbor (Mich.) Times-News of January 24, which refers to his success in that city on the evening before:

Marion Green is one of the most popular of baritone singers, and in the aria, "Slumber Now, Ye Weary Eyelids" (Bach), he sang with a poise which, combined with the excellent quality of his voice, at once won his audience. He presented his simpler songs with a charming simplicity and rare flexibility of tone.

Following his successful appearance at Hillsdale (Mich.) College, Mr. Green received the appended letter:

HILLSDALE COLLEGE,
Vocal Department.
EUGENE WOODHAMS, Director.

Hillsdale, Mich., January 26, 1914.

MY DEAR GREEN—This town is very much wrought up over you, as I expected, and you will be greeted with much pleasure in the spring. The Choral Society feels with me that they owe you a vote of thanks for the interest you have shown in us and your kindness in coming to us twice in the season, and the officers and members cordially join me in thanking you. Personally I enjoyed your work more than anything I've heard in years.

Sincerely yours,
(Signed) EUGENE WOODHAMS.
(Advertisement.)

"Were you moved by her music?"

"Yes, it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."—Puck.

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Compelled, by the death of his father, to return immediately to France, the **DISTINGUISHED VIOLINIST** has entered into a definite contract to re-visit this country in December and remain until the following April. His tour will extend to the Pacific Coast.

THIBAUD'S PLAYING THIS SEASON HAS TAKEN AMERICA BY STORM. HIS NEXT VISIT IS CERTAIN TO RANK AMONG THE FOREMOST FEATURES OF 1914-15.

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LONDON HEARS BERNARD SHAW'S "THE MUSIC CURE."

Ludicrous Playlet Dealing with Music and Nightmare Convulses Audience—Ostrovsky System of Hand Development Endorsed by Daniel Melsa—Rehearsal of London Trio—First London Performance of Chevallard's Quartet in D Flat Minor—Victor Benham's Piano Recital.

5 Portland Place,
London, W., England, January 31, 1914.]
What can one say of the impish, incorrigible Bernard Shaw and his latest creation, "The Music Cure," a playlet lasting about a half hour and which was given for the first time January 28, at the Little Theatre, preceding the hundredth performance of Mr. Chesterton's drama entitled "Magic." "Had the piece been Mr. Shaw's first instead of his last," said the Morning Post, "the curtain might well have been rung down on it." But this opinion must not be taken too seriously, emanating as it does from so monstrously a conservative source! There is a sub-title to "The Music Cure" and this is more to the point (on the surface of things), "A Piece of Utter Nonsense," it reads. And the most delightful of nonsense imaginable is "The Music Cure" from beginning to end. The characters and their interpreters were as follows:

Lord Reginald Fitzamby.....William Armstrong
Doctor Dawkins.....Frank Randall
Strega Thundridge.....Madge McIntosh

THE STORY OF "THE MUSIC CURE."

The time is the present and the scene, a room in the Fitzcarlton Hotel. It might seem, almost, if not quite impossible, to say in all seriousness just what "The Music Cure" is all about, that is apparently what it is all about. It appears, however, that the hero of the drama is cured by music and music's interpreter of the occasion, of a bad case of mental hysteria, the aftermath of his having bought some shares in a company formed for putting the army on a strictly vegetarian diet, and of which he knew

all about through his position, which was that of Under Secretary of State.

As the curtain goes up Lord Reginald is seen on the sofa in a tantrum of hysterics, shouting between fits of weeping and sobbing, "I didn't mean any harm when I bought those shares." This he repeats, over and over again. His doctor is with him and tries to quiet him, but to no avail. He keeps on reiterating "I didn't mean any harm when I bought those shares," accompanied by many qualifying remarks which it was impossible to hear owing to the pronounced laughter of the audience, which at times became uproarious. Doctor Dawkins finally gives Lord Regy a pill, an opium pill, making at the same time some pertinent remarks on not wishing to shake the faith of the public in pill taking. But the pill given Regy has most disastrous results, for almost immediately he imagines that he sees an immense crocodile, lashing the grand piano with its great tail. There is nothing to do but give poor Regy another dose, and so Doctor Dawkins gives him a second pill, whereby he immediately falls asleep, and the doctor leaves him. In the augmented delirium produced by the second pill, the music cure begins, the crocodile comes back in the form of Strega Thundridge, prima donna-pianist, and the music of crocodilian sophistry begins. Poor Regy has to face the music! A very interesting personage was Strega Thundridge, tall, strong, and muscular; she was nicely gowned and she wore green hair. Was this latter a crocodilian symbol? In any case it was very bizarre and very disconcerting at first glance. Just as Lord Fitzamby is entering the land of nod, and the doctor goes out of one door, Strega came in by another. She removes her cloak, throwing it on the sofa upon which Regy lies asleep, whom she ignores entirely, then proceeds to take off her gloves, drawing off finger by finger, then her rings, one at a time, which she lays carefully on the piano, and then begins some grotesque gestures by way of preliminary practice of fingers, wrists and arms, before attacking the piano, at the first crashing preamble of which Regy springs up off the couch with a hysterical cry and implores Miss Strega not to touch the piano or he will go mad and jump out of the window, which the lady with the green hair tells him to go ahead and do, as it would be an excellent advertisement for her.

He asks her how she came to be in his room, and she explains that a Duchess has engaged her to come to the Fitzcarlton and play for her for two hours for the sum of 250 guineas. Here again is the impish Mr. Shaw. Two hundred and fifty guineas for two hours' playing! The lady assures Lord Regy that she knows she is in the right room because the key given her fits the door, and she calmly sits herself before the piano and begins the Chopin B minor scherzo. But Regy will have none of it, and here he begins an outrageous flirtation with her, and offers to play some of his repertoire of "standard" pieces for her. He takes her place at the piano and plays snatches of rag-time and popular songs, all in right good fashion, and Strega, the classical pianist, cannot help doing some few tango steps, which all succeeds in keeping the audience hilarious. Though shocked at herself and making tragic gestures of despair after every few steps, Strega Thundridge is evidently so fascinated by the rhythmic charm of "Alexander's Rag Time Band" that she cannot refrain from continuing the steps.

Finally, however, she insist on playing again, and selects a Chopin nocturne upon which Regy exclaims, "I say, I don't mind that, you know; but can't you play something with a melody like 'I Wish You Belonged to Me'?"

This was unfortunate because Strega misunderstood the remark, the latter part of it, and boxed Regy's right ear. However, the elective finities had not been idle and in the end each told the other that each had been waiting for just such another. He, the delicate, sensitive one, had flirted so seriously with the green crocodile lady that it, the flirtation, had blossomed into something quite captivating to both before they ever realized what it was all about. Strega, the strong and sturdy, confided to Lord Regy that she yearned for some one who would adore her and console her and her alone; that she was strong and growing stronger every day practicing octaves; that she had a bad temper and that after a performance of the Tchaikowsky she would like to return home to some one and beat him, and beat him, into a jelly! And Regy said, "O, let it be me!" And during all this reference to the Tchaikowsky, Lord Regy continued to play measures from the opening theme and Strega went through grotesque pantomime that was convulsing in its effect.

CONCERTINA INTRODUCED.

Another very interesting episode was the introduction of a concertina, which Reginald took out of his hat box and

asked Strega to play, which she did with much excellence, he accompanying her at the piano. It is all very funny, this nightmare, or opium dream drama. But there must be a feeling and understanding of the extraneous, an appreciation of the essential and the non-essential in this "Piece of Utter Nonsense," which conceals with so great an art this basic idea. The playlet ends with Regy singing and playing to the green haired lady, the crocodilian damsel, with whom he has formed a close union and by which he must abide, "You made me love you, I didn't want to do it."

MELSA ENDORSES OSTROVSKY SYSTEM.

Among the many letters of endorsement received by the Ostrovsky Institute for hand development, must be counted of more than average value the following recently received commendation from Daniel Melsa, the young Polish violinist, who has had so great a success in London. Mr. Melsa writes: "Words fail me to express adequately my enthusiasm for the Ostrovsky system of hand development. It marks a most important advance for the art of playing and especially for violinists, pianists and cellists, as it saves them an incredible amount of labor and gives the fingers strength, elasticity and endurance. After exercising for ten minutes with the Ostrovsky apparatus I experience the same beneficial results as if I had practised the violin for four hours strenuously. Personally, I cannot praise or recommend it too highly."

LONDON TRIO.

At the rehearsal of the London Trio, held at the residence of Mrs. Pierce, London Square, January 30, for the regular concert to be given February 2, an excellent program was given. The opening number was the Schubert trio in E flat (op. 100), a very lovely work which was presented with great finish by the London Trio, the personnel of which is Amina Goodwin, pianist; Louis Pécska, violinist, and W. E. Whitehouse, cellist. Following the Schubert number, Ethel Maas, a soprano with an excellent voice, well placed and under good command, sang three French songs, namely, "Les Roses d'Ispahan," Fauré; a first performance of a very attractive song by Gustav Ferrari, entitled "J'ai Voulu ce Matin," and a chanson by H. Rabaud. Miss Maas was accompanied by Mabel Rutland. Three solo numbers by Mme. Goodwin came next, the first her own charming intermezzo, then the Paganini-Schuman caprice; a "wrist study" by Kiria-Roff, and an encore number.

Mme. Goodwin's ability as a pianist needs no mentioning to the musical world, and on this occasion, as ever, her playing was thoroughly enjoyable. A second group of songs was contributed by Miss Maas, following Mme. Goodwin's solos, a group of three English songs, and the closing number of the program was the Brahms trio in B major (revised edition). The London Trio invariably gives excellent interpretations of the classics, including Brahms, and in the B major trio the musicians scored their great success of the evening's work. The concert of February 2 will be the third in this season's series of six concerts.

SERIES OF FRENCH LECTURES.

Mme. Latour will begin her second series of French lectures in London this season early in February. The six lectures will be entirely devoted to Marie Antoinette.

GELOSO QUARTET CONCERT.

The Geloso Quartet gave a concert of exceptional interest at Bechstein Hall, January 26. The program was constructed of the César Franck quintet in F minor, the Schubert D minor (posthume) quartet, and the first performance in London of Camille Chevallard's quartet in D flat minor (op. 16). The quartet, the personnel of which is Albert Geloso, Albert Bloch, Louis Bailly and Louis Ruysen, was assisted by Cesare Geloso, pianist.

VICTOR BENHAM GIVES PIANO RECITAL.

A musician of wide knowledge and excellent training and experience is Victor Benham, who gave a piano recital at Steinway Hall, January 30. Mr. Benham produces a lovely, singing quality of tone, and he proved his comprehensive technic in a program that included fantastic chromatic and fugue, Bach; sonata, op. 31, No. 2, D minor, Beethoven; Schubert's "Rosemunde," impromptu; four Mendelssohn songs without words, and a Chopin group of nine numbers, six of which were from the Etudes, op. 25. His program was particularly well arranged, and gave opportunity for the pianist's diversified musicianship. His sense of the poetic and his good taste, combined with his excellent technic, made of the Chopin ballade in F minor the wonderful tone poem it should be, and again in the op. 3, scherzo, the pianist's unerring taste was displayed in all he did.

As has been said of him, "The musician and artist in Benham stands above the virtuoso. With him technic is but a means to the end, so that he is an excellent exponent of the works of the great masters."

LONDON STRING QUARTET.

A program made up of works by Dvorák, Waldo Warner, Jervis Read and Schönberg was presented at Bech-

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ENGLAND'S PREMIER AGENCY

stein Hall, January 23, by the London String Quartet, comprising in its personnel Albert E. Sammons, Thomas W. Petre, Waldo Warner and Warwick Evans. Of the Dvorák work, an excellent account was given. The Waldo Warner composition, a fantasia in D for string quartet, in one movement, proved to be of much charm and interest. As was stated in the program notes, "The influence of the modern French school (for which the composer has a great admiration) is very apparent, more especially in the opening section." The Jervis Read



VICTOR BENHAM.

work was a first performance. Scored for vocal quartet, string quartet and piano, it may be termed a setting of Maurice Hewlett's poem, "To the Daughter of Earth," which is the title of the new work. A talented composer and one knowing the technic of composition in the most thorough manner, is Jervis Read, and his knowledge is brought into undisguised prominence in this new work of his. That it is interesting there is no question, and it was well received by the audience. The vocalists were Mary Tomlinson, Dorothy Trollope, Geoffrey Garrod and Julian Kimbell.

The last number on the program was the Schönberg string sextet in D minor, "Verklärte Nacht," op. 4, in one movement. And a very beautiful work it is, lyric and of indefinable charm. It might almost be termed a "love poem," so truly does it voice the changing mood and passion of the man and the woman, or, as the poem accompanying the program notes announced, "Zwei Menschen gehen durch kahlen, kalten Hain," and later, "Zwei Menschen gehen durch hohe, helle Nache." It was played with remarkable finish by the London String Quartet and J. Lockyer, second viola, and Cedric Sharpe, second cello.

PAUL KOCHANSKI WITH LONDON SYMPHONY ORCHESTRA.

Paul Kochanski, the Polish violinist, made an excellent impression on the occasion of his appearance with the London Symphony Orchestra, January 26. He played the Saint-Saëns concerto with fine taste and finish of execution. His tone is light, pure and brilliant, and the timbre is of much beauty. He was repeatedly recalled at its completion.

EVELYN KAESMANN.

Emma Loeffler Bookings.

Emma Loeffler, the dramatic soprano, following her success as soloist with the Pittsburgh Male Chorus at a concert in Exposition Hall, Pittsburgh, which was attended by an audience of six thousand, was engaged to sing in Carnegie Hall in that city, early in March. January 19, Miss Loeffler appeared with the Philadelphia Orchestra at a concert of the Eintrach Society in Weehawken, N. J. Miss Loeffler's numbers were the aria from "Freischütz," Strauss' aria "Heimliche Aufforderung," Henckel's "Morning Hymn," and Homer's "Dearest." March 26, she will sing at a concert in New York, to be given by the Metropolitan Opera Orchestra, Leo Schultz, conductor. April 13, she is to be the soloist with the Liederkreis Society, Elizabeth, N. J.

Some actresses achieve a reputation through merit. Others marry the owner of the show.—Philadelphia Public Ledger.

Sacchetti's Success in Canada and United States

Umberto Sacchetti, tenor, Lesley Martin artist pupil, won success on his appearances in Eastern cities of the United States and in Canada, attested by the following notices, culled from many in his scrap book:

Umberto Sacchetti, tenor, headed the company. His voice has borne the inevitable comparison with Caruso, and it has not suffered much thereby. His rendition last night of the "Celeste Aida" was incomparably good, and his encore was quite as enjoyable.—Oswego Daily Times.

Sacchetti has been heralded as a tenor who, with a little more power in his voice, would be the equal of Caruso. There are few who heard him last night who will dispute the claim. "The greatest tenor voice ever heard in Newburyport" was the comment of one musical critic. Certainly his is among the best there are in America today.—Newburyport Morning Herald.

Umberto Sacchetti, a tenor who has been favorably compared with Caruso, closed the first part of the program with a selection from "Aida" in which he revealed a voice of golden sweetness.—Ogdensburg Journal.

U. Sacchetti, the superb Boston grand opera tenor, made his only appearance at this visit with the Montreal company. His glorious voice ennobled the production and lent itself perfectly to the theme—"Butterfly."—The Toronto Sunday World, February 26, 1913.

Sacchetti by his singing of the air from "La Bohème" and the "La Donna e Mobile," demonstrated that he is a lyric tenor of rare attainments; his voice is sweet and his tone is clear and produced easily. He is an accomplished singer.—Boston American February 14, 1913.

Umberto Sacchetti is a star, and if his voice had the volume of that of Caruso he would be as famous a singer. The final number was "La Gelida Manina," splendidly rendered by Mr. Sacchetti. No singer could receive a greater ovation than he was given on his encore.—Herald, Halifax, Canada, September 2, 1913.

The surprise of the evening was the primo tenore, Mr. Sacchetti, who possesses a voice of magnificent timbre, and with a quality of

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tone the like of which has never preceded Mr. Sacchetti in the Maritime Provinces.—The Sydney Record, Sydney, N. S., September 8, 1913.

In the Boston American of Sunday, February 2, 1913, Frederick Johns, the well known critic, of that newspaper, gave a resume of the opera season to date. Part of it dealt with Umberto Sacchetti, tenor. Mr. Johns wrote: "Umberto Sacchetti has proved one of the genuine surprises of the season. Beside Caruso, he is the only tenor I would call 'golden voiced'—and with the robust tendency and a bell-like clearness both thrilling and beautiful in its tone. Only his lack of volume keeps him from the title of 'World's Greatest tenor.'"—Moncton, N. B., Daily Times, September 15, 1913.

It was when the primo tenore, Umberto Sacchetti, appeared for his first solo number that the best single voice was heard. Mr. Sacchetti has been rated by critics as second only to Caruso, and his voice is assuredly to be ranked very high. It is sweet, strong and of great range. It is said to be of less volume than Caruso's and in this respect alone below the famous singer's voice. Mr. Sacchetti sang "Celeste Aida" and carried the audience off its feet.—Keene Evening Sentinel, October 10, 1913.

But of course the star of "Trovatore" was Sacchetti. In some respects Sacchetti recalls Caruso, though he has a much more pleasing personality. He was in splendid voice, and sang his solos magnificently. He has temperament enough to make him a most effective actor. In all his scenes he appeared to advantage.—Chronicle, Halifax, September 4, 1913. (Advertisement.)

Ann Ivins Sings Nevin and Ware Songs.

Ann Ivins, the gifted lyric soprano, has recently appeared at several concerts in the South with Arthur Nevin, the composer. Miss Ivins sang a number of Nevin's Indian songs. At the home of Mrs. Rogers, in Garden City, last week, she rendered several of Harriet Ware's compositions.

Miss Ivins will appear in recital at Newark, Jersey City and Trenton this month. She has also been engaged as one of the soloists on the opening night of the Paterson (N. J.) Festival, April 27.

Finnegan in Boston and Maine.

John Finnegan, whose sunny smile and ways at once win the interest of an audience, sang January 18 as soloist of the People's Choral Union of Boston, Mass., under the direction of F. W. Wodell. Appended is a printed appreciation of his singing, from the Boston Herald of January 19, as well as several notices from Maine papers, of his singing when on tour with Mme. Blauvelt:

Interest centered in the appearance of Mr. Finnegan, who is the tenor soloist at St. Patrick's Cathedral, New York City. His principal number was the "Cujus Animam," from Rossini's "Stabat Mater." He has both an agreeable voice and an engaging, unaffected manner. He sings without laborious endeavor, and in the more difficult passages of this number in the upper tones his notes were full and well maintained; there was the proper force without the loss of intelligent shading.—Boston Herald.

John Finnegan, in whose magnificent tenor voice the genius of the Celt finds adequate expression, brought down the house.—Aroostook Pioneer, Houlton, Me., December 25, 1913.

John Finnegan, the Irish tenor, who made many friends here when he appeared so successfully at the last festival, contributed several numbers to the evening's enjoyment. He sang an aria from "Elisir d'Amore" as his most ambitious number, but his rendition of "Molly Bawn" and "The Low-Backed Car" more especially won the favor of the audience, these selections being given with much feeling. His voice, a clear, sweet toned tenor, lends itself particularly to these delightful old Irish songs.—Commercial, Bangor, Me., December 22, 1913.

John Finnegan, noted especially as a singer of Irish songs, cannot be given too much praise for his part of the program. His unusually clear tenor voice was very effective in such songs, and his rendering of "Mother Machree" moved many of the audience to tears. His tonal quality expressed great feeling; the range of his voice was remarkable.—Kennebec Journal, Augusta, Me., December 15, 1913.

John Finnegan, the Irish tenor, shared equally in the laurels won by Mme. Blauvelt. He was recalled again and again; even after singing a group of songs, his last number was thrice recalled, responding each time. Perhaps his encores were the most enjoyable of all his selections, for in these he chose sweet, simple old fashioned songs, several of Samuel Lover's, which are always so much enjoyed. "The Low-Backed Car," "Mother Machree," "Molly Bawn," were especially well done, and "I Hear You Calling Me" was one of the most beautiful numbers of the entire program, bringing out the rarest tones of this very rare voice.—News, Bangor, Me., December 13, 1913 (by Belfast, Me., correspondent). (Advertisement.)

A Talented Newkirk Pupil.

Alice Esther Smith, a pupil of Lillian Sherwood Newkirk, is beginning to be known in New York as a vocalist of high attainments. Miss Smith studied for six years with Mrs. Newkirk, who was her only teacher, and has certainly taken advantage of this excellent opportunity to be efficiently instructed in the vocal art. She is now filling the position of soprano soloist at the Classon Avenue Presbyterian Church, Brooklyn, and is also frequently heard in concerts and recitals.

She sang recently at a concert given under the auspices of the Aeolian Company at the Westchester Women's Club, Mt. Vernon, N. Y., and again under the auspices of the Aeolian Company at the opening day of the Country



ALICE ESTHER SMITH AND LILLIAN S. NEWKIRK.

Life Permanent Exposition, Grand Central Terminal, New York. Miss Smith gave a song recital, assisted by Harry Oliver Hirt, pianist, at the Norwalk Methodist Church recently, and another recital, assisted by Dion W. Kennedy, at the studio of Gerard Chatfield, on West 127th street, New York. This talented young soprano has also been heard on various occasions at Aeolian recitals in New York, and always with great success.

"SAMSON AND DELILAH" PERFORMED IN BOSTON.

Handel and Haydn Society Gives Admirable
Account of Itself in Saint-Saëns' Oratorio—
American Debut of Lyric Soprano as
Soloist at Symphony Concerts—
Harold Bauer in Classic
Dance Music Recital.

Boston, Mass., February 14, 1914.

Saint-Saëns' "Samson and Delilah" was the work given at the midwinter concert of the Handel and Haydn Society at Symphony Hall on Sunday evening last. Though we have had many splendid performances of the opera in Boston in this and former seasons, the oratorio has not been given here for some years, and thus may have proved a novelty to those who prefer to take their music at Symphony Hall in the form of oratorio, rather than at the Opera House in the form of grand opera or music drama, to give its more modern name. In the good singing of the soloists who were Florence Mulford, contralto; Dan Beddoe, tenor; Earl Cartwright, baritone, and Willard Flint, bass, was centered most of the interest of the occasion, though the chorus, too, did admirable work under the leadership of Emil Mollenhauer.

SYMPHONY CONCERTS INTRODUCE NEW SINGER.

A singer new to American audiences, Elisabeth van Endert, made her first appearance in this country as soloist at the Boston Symphony Orchestra concerts of this week. Mme. van Endert, who is principal lyric soprano of the Charlottenburg Opera, has also sung at the Royal Operas of Berlin and Dresden, and has appeared as concert singer in the principal cities of Germany and Holland. Of her appearances here it may be said that Mme. van Endert made a pleasing though in no way remarkable impression. Her voice is a pure lyric soprano, of a somewhat delicate texture. Its quality is clear and sweet but reveals little warmth or emotional expressiveness. Intelligence and refinement are marked characteristics of the singer's personality and these qualities were reflected in her singing. For a more detailed account of her powers, however, it is but fair to wait until she is heard in a recital of her own, as songs such as Hugo Wolf's "Verborgeneit" Strauss' "Wiegenlied" and Humperdinck's "Es schaukeln die Winde" are heard to better advantage without orchestral accompaniment. In Strauss' "Cacile" and d'Albert's medieval hymn to Venus, the orchestral accompaniment

was much enjoyed, but the voice of the singer is not at his best in this type of song.

The orchestra gave a brilliant and poetic performance of Tchaikowsky's fourth symphony in which the composer dwells on the omnipotence of Fate and mourns the helplessness of mortals in its hands. There are some who find this music oppressively morbid, but this need not be if they interpret it to suit themselves instead of conforming to Tchaikowsky's interpretation of it which, according to the nature of the man, is that of a melancholy and morbid spirit. Dukas' "The Sorcerer's Apprentice" and Cornelius' overture to the opera "The Barber of Bagdad" were the other orchestral numbers on the program.

HAROLD BAUER PLAYS DANCE MUSIC.

A recital by Harold Bauer, whatever the program, is a joy in itself; but when to this joy is added the novelty of an entire program of dance music ranging from Bach to Ravel and even further (the even further being a "Tango" by Alexander Levy), it becomes something of many sided interest which no one alive to the influences of the times can afford to miss. And for once concertgoers in this town showed themselves equal to the opportunity by very nearly filling Jordan Hall for the occasion.

There is no need here to tell how Harold Bauer played this music; if there be any readers of the MUSICAL COURIER who are not by this time familiar with the fine art of this pianist, they are quite hopeless and don't deserve to be told. The program though not intended to be "educational" or patronizingly instructive, nevertheless gave us characteristic phases of the dance and its development (or some might say deterioration from the seventeenth to the twentieth century).

Enjoyed in varying degrees according to individual taste and predilection, each piece chosen was nevertheless strictly and essentially dance music that needed no aid of the imagination to feel its distinctive rhythm, whether of the quickly pulsating variety of the Chopin polonaise, the stately grace of the Beethoven minuet or the subtle intoxication of Ravel's Pavane.

PIANO RECITAL BY RENAUD.

Emiliano Renaud, who has been heard here before in recitals of his own, as well as an accompanist, gave a recital at Steinert Hall on Thursday afternoon before a friendly audience of good size. Mr. Renaud played with marked technical facility and vigor pieces by Bach-Tausig, Scarlatti, Rameau, Schubert-Liszt, Schubert-Renaud, Schumann and Chopin.

FOX PUPILS SCORE SUCCESS.

Most gratifying to Felix Fox, the well known pianist and teacher, were the successes scored by two of his pupils in recent public appearances. At the Sunday afternoon concert of February 8, given at Parker Memorial Hall, Boston, Harrison Potter, an artist pupil of Mr. Fox, played two groups of pieces by Chopin, Cyril Scott, Debussy and Liszt, revealing in his playing the results of remarkable good schooling, combined with unusual natural gifts.

At the guest evening of the Chopin Club of Providence, Bertha Woodward also reflected great credit on her teacher by her rendering of Grieg's A minor concerto with orchestral accompaniment.

BOSTON NOTES.

Announcements have been recently received at this office from Delma-Heide, the eminent French vocal teacher, who is located at 30 Rue Marbeuf, Paris, where he prepares singers for opera and concert in Italian, French, German and English, and from Maurice Aronson, the Berlin pianist and pedagogue, who, having resigned the position of sole assistant to Leopold Godowsky, a post he occupied for twelve years, has established himself independently at Bozener Strasse, 8, Berlin-Schöneberg, where he and his wife, Vera Kaplun Aronson, the concert pianist, will accept pupils for private instruction only.

Preparations are being made for the third annual concert of the pupils and orchestra of the Boston Music School Settlement at the Copley Plaza Hotel, Tuesday evening, March 10. The purpose of the concert is to raise funds to maintain the work which has proved so successful.

BLANCHE FREEDMAN.

The Bass Drum.

"You don't make very good music with that instrument," said a bystander to the man with the bass drum, as the band ceased to play.

"No," admitted the pounder of the drum. "I know I don't; but I drown a heap of bad music."—Cleveland Leader.

Old Lady (in a toyshop, after having examined trumpets, drums, dulcimers, ching-chings, etc.)—All these seem very expensive. Can't you suggest something cheaper?

Shopman (with views on commercial morality)—Certainly, madam; I could suggest a piece of thin paper and a comb.—From Punch.

Elman's Genius.

It is possible to hold the genius of Mozart in the highest esteem without finding much pleasure in hearing his thin and old sonatas for violin and piano exploited in the vast space of Carnegie Hall, New York, even by such a master violinist as Mischa Elman. Needless to say, however, the luscious tone and easy grace of this delightful player made as much as could be made of music intended for performance in small rooms, not concert halls. Those admirers of Mischa Elman who braved Boreas' blustering blizzard and waded through the snow on Saturday afternoon, February 14, found much to applaud in the violinist's Mozart, as well as his Saint-Saëns and Handel playing. It was in the concerto by Saint-Saëns that the artist really found music worthy of his superb technic. His lovely singing tone was of course at its best in the andantino quasi allegretto—a melody, by the way, which Saint-Saëns never has surpassed in any of his works.

Handel's sonata offered plenty of contrast to the modern concerto—too much contrast, in fact, for those who hear more music than the general public hears. The solid, broad and massive work afforded scope for the violinist to display another style of playing. It must be set down to his credit that he treated the three manners of Mozart, Saint-Saëns and Handel with appropriate and characteristic style, never confounding the epochs and schools of the widely separated composers.

In the group of shorter pieces at the end of the program, Elman roused his audience to demonstrations of great enthusiasm.

Horatio Connell with New York Symphony.

Horatio Connell, baritone, assisted the New York Symphony Orchestra in the presentation of the annual Wagner program in the series of young people's concerts at the Brooklyn Academy of Music, Saturday afternoon, February 14.

Mr. Connell's numbers were the two Wolfram songs: "Blick ich umher" and "Song to the Evening Star," from "Tannhäuser," and the "Monologue of Hans Sachs," Act II, from "Die Meistersinger."

Of an exceptionally mellow tonal quality, and beautifully smooth throughout its entire range, the admirably trained voice of the baritone lent itself well to these numbers and easily accounted for the warm applause which followed each. A thoughtful presentation, pure diction, excellent phrasing, in fact the primal elements of artistic work, were given notable characteristics of his presentations.

The orchestral numbers were: Overture and spinning chorus, from the "Flying Dutchman"; overture, "Tannhäuser"; prelude "Lohengrin"; prize song, dance of the apprentices and processional of the Meistersingers, Act III, from "Die Meistersinger."

Philharmonic Brooklyn Concert.

An excellently arranged and unusually well rendered program was given by the Philharmonic Society of New York, Josef Stransky, conductor, at the fourth subscription concert, at the Brooklyn Academy of Music, Sunday afternoon, February 15, with Teresa Carreño as assisting artist.

The stately prelude, choral and fugue (Bach), arranged by Abert, was the opening number. Beethoven's E flat major symphony, No. 3, op. 55, "Eroica," followed, which, because of its exceptionally good interpretation, was accorded a round of applause at the conclusion of each movement. A neat delineation of Dukas' "The Sorcerer's Apprentice," a scherzo based on Goethe's ballad, came next on the program.

The orchestral accompaniment to Mme. Carreño's piano number, the Grieg concerto in A minor, op. 16, was particularly adequate. Brahms' two Hungarian dances, with spirited renditions, brought the program to a conclusion.

Due appreciation was tendered Mme. Carreño for her splendid rendition of the Grieg concerto.

Bookings for Rebecca Davidson.

Rebecca Davidson, the brilliant young pianist, played at Cooper Union, New York, Sunday evening, February 1; at Paterson, N. J., with the Symphony Orchestra under C. M. Wiske, Wednesday evening, February 4, and at Greensburg, Pa., Thursday evening, February 5.

In a letter to Mr. Anderson, her manager, Mr. Wiske writes in the most enthusiastic terms of her splendid success and seemed to infer that no pianist ever brought to Paterson had created such a sensation. The Paterson Call commended her work as follows:

Without a doubt the finest number on the program was the Saint-Saëns concerto played by Miss Davidson and the orchestra. Too much praise cannot be given to this young artist for the splendid rendition, and the scherzo will long be remembered by the audience as one of the most captivating numbers heard in this city.

(Advertisement.)



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PHILADELPHIA ORCHESTRA TOURING NEW ENGLAND.

**Tournee Ends at Boston—Fonzaley Quartet
Attracts Large Audience—Tetrazzini Draws
Fine Audience Despite Counter Attrac-
tions—Philadelphia Notes.**

Philadelphia, Pa., February 14, 1914.

The regular weekly concerts of the Philadelphia Orchestra were omitted from last week's musical calendar on account of the tour which Manager Ralph Edmunds arranged for Leopold Stokowski and his men through the New England States. Opening in Bridgeport, Conn., on Monday evening, February 9, the orchestra appeared in Meriden, Conn., February 10; Waterbury, Conn., February 11; North Adams, Mass., February 12; Norwich, Conn., February 13, and Boston on February 14. With the exception of the trip the orchestra made to Springfield last year to open the new Auditorium, the organization has never appeared in this territory before.

The orchestra will resume its concerts at the Academy of Music next week with a program which includes two works never performed here and Wilhelm Bachaus will be the soloist. The first and most important novelty is a "Dramatic Overture," by Otto Müller, a member of the orchestra since 1907. He was born in Cassel and studied violin in Leipzig with Brodsky. After touring in Sweden and Russia he was engaged as second concertmaster of the Magdeburg Opera House and before coming to this country was also connected with the Opera House at Frankfurt on the Main.

Wilhelm Bachaus, the famous German pianist who returns after an absence of several years, will play the Beethoven "Emperor" concerto. The orchestra's first number will be the overture, "Don Giovanni," which, strange to say, has never been performed at the local symphony concerts. Brahms' second symphony in D major will follow.

FLONZALEY QUARTET CONCERT.

One of the finest concerts on the season's calendar was given here last Tuesday night by the Fonzaley Quartet. It would be trite to trot out all the old arguments on the superior quality of chamber music and the pure pleasure this proficient organization can give to the intelligent listener; but it requires the exercise of much self-control to refrain while the enthusiasm engendered by the concert still remains a warm memory. That your humble correspondent is not unique in his pleasure is evident; for, despite great Caruso and a "constellation of stars" at the Metropolitan, and that special attraction, Mme. Tetrazzini, at the Academy of Music, the Fonzaleys were able to draw a large house at Witherspoon Hall. Many thanks to Robert Patterson Strine, who brought them here.

The program follows:

Quartet, D minor, op. Posth. Schubert
Suite for violin and cello (new) Emanuel Moor
Messrs. Alfred Pochon and Iwan d'Archembeu.
Quartet in D major, op. 64, No. 3. Haydn

TETRAZZINI IN CONCERT.

Tetrazzini, for many seasons one of Philadelphia's prime favorites, made her only appearance here in a recital at the Academy of Music on Tuesday evening last. Despite a strange coincidence which brought the Fonzaley Quartet here for its first concert of this season on the same evening and a constellation of stars from the New York Metropolitan Opera House in "Tosca" at the Opera House, the great prima donna drew an audience which more than comfortably filled the lower part of the Academy. Rafael Diez, tenor, and Pietro Caso, flutist, were assisting artists. Yves Nat was at the piano. The concert was given under the direction of W. H. Leahy and Charles Augustus Davis.

BOSTON SYMPHONY PROGRAM.

The Boston Symphony Orchestra's next concert here, scheduled at the Academy of Music for next Monday night, will bring Tchaikowsky's fourth symphony, Cornelius' "Barber of Bagdad" overture, and a new suite, "Mother Goose," described as for children. The composer is the contemporary Frenchman, Maurice Ravel. The soloist will be a new singer, Elizabeth van Endert, who has just arrived in this country to fill a series of engagements with the orchestra. She will sing at her Philadelphia appearance next Monday a series of songs by Hugo Wolf, Richard Strauss, Engelbert Humperdinck and Eugen d'Albert.

ALDRICH PUPILS' AFFAIRS.

Perley Dunn Aldrich, one of this city's most progressive pedagogues, has inaugurated a series of bi-weekly recitals with his pupils, in which he presents his pupils and those of his three assistant teachers. The last recital, on Wednesday, was given by his opera class. Among the scenes given were the garden scene from "Faust," by Miss Barrett, Miss Rubin, Mr. Dornbach and Mr. Sternberg; a scene from "Tra-

viata," by Mrs. Charles Fricke and Henry Bonsall; a scene from "Rigoletto," by Miss Brodbeck and Mr. Aldrich; and the entire third act of "Traviata," by Mrs. Fricke, Miss Lukes, Mr. Warren and Mr. Bonsall.

MOZART QUARTET.

The Mozart Quartet, composed of Helen MacNamee Bentz, soprano; Mary Esther Newkirk, contralto, Charles Aiken, tenor; Charles J. Shuttleworth, bass, and William P. Bentz, accompanist, a well known organization of Philadelphia singers, will give their annual concert at Griffith Hall, on Friday evening, February 20, under the management of the Estey Concert Bureau. For this occasion they will draw upon their extensive repertoire part songs, glees and operatic selections. Each of the members individually will furnish added attraction in a wide variety of solo numbers. The quartet will have the assistance of Alois Trnka, violinist, whose Philadelphia debut a few weeks ago established him as an artist of the first rank.

PHILADELPHIA NOTES.

A program of Colonial music in costume will be given at the Matinee Musical Club next Tuesday, under the direction of Mary Todd Mustin.

Louise Homer will appear in a concert to be given in the Academy of Music on Thursday evening, February 19, for the benefit of the Children's Homeopathic Hospital.

Carl Clemens, for almost twenty years one of this city's most active pedagogues, was last week chosen to head the Symphony Society of Frankford. Clemens studies music at the Hugo Schneider Conservatory in Berlin and with

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prominent masters of Germany. He is well known as a director of several choral chamber music societies.

Mildred Faas was the special soloist at a recital given by F. Avery Jones, organist, in St. Mark's Church, Saturday afternoon of this week.

An attractive program made up of compositions for two pianos was given at the Coombs Broad Street Conservatory of Music, Friday evening of last week by Nellie Wilkinson and Earl Beatty, of the faculty. Miss Wilkinson is well known as a soloist and ensemble player, and Beatty, who received his degree from the University of Pennsylvania a few years ago, also does excellent work.

H. P. QUICKSALL.

Mozart Society to Hear Famous Artists.

For its evening concert, Wednesday, February 18, the New York Mozart Society, Mrs. Noble McConnell, president, will present Lucrezia Bori, the charming Metropolitan Opera Company soprano, and Leopold Godowsky, the celebrated pianist, in the following program:

Overture, Ray Blas. Mendelssohn
Orchestra.
Hush, Hush. Hathaway
When I Dwell in Arcady. Walter Kramer
Mozart Society Choral.
Aria, In quelle trine morbide (from Manon Lescaut). Puccini
Aria from The Secret of Suzanne. Wolf-Ferrari
Lucrezia Bori.
Mother o' Mine. Brunschweiler
Mozart Society Choral.
Two songs without words. Mendelssohn
Concert study, F minor. Liszt
Campanella. Liszt
Leopold Godowsky.
Land-Sighting. Grieg-Clasens
Mozart Society Choral, Orchestra and Organ.
Ballet music from Faust. Gounod
Orchestra.
When the Roses Bloom. Louise Reichardt
Morning. Victor Harris
Mozart Society Choral.
Andante spianato and Polonaise, op. 22. Chopin
Leopold Godowsky.
The Snow. Edward Elgar
Mozart Society Choral.
Beau Soir. Debussy

Il Pleuvait. Massenet
D'une prison. R. Hahn
Nuit d'Espagne. Massenet
Lucrezia Bori.
Hallelujah Chorus from The Messiah. Handel
Mozart Society Choral, Orchestra and Organ.

St. Louis Charmed by Christine Miller.

Christine Miller, the well known contralto of Pittsburgh, gave a joint recital with Myrtle Elvyn, the pianist, at St. Louis, Mo., recently.

Miss Miller is herewith given due praise by the St. Louis press:

Miss Miller's rich, well modulated voice, delighting in a repertoire co-extensive with the literature written for that voice, charmed, soothed and electrified her hearers.—St. Louis Republic.

This was again the case last night when Christine Miller, contralto, and Myrtle Elvyn, were the individual performers. Both the young ladies came with high encomiums from very noble and approved good masters, and last night's performance more than indicated that advanced opinion was not in vain reposed in them. Miss Miller sings lyric numbers with the same facility she shows in dramatic and oratorio work, and while Tuesday night's essay did not require a display of her entire range of ability, the numbers she gave were beautifully sung.

This was shown at the very beginning when the young lady essayed some real songs by one who would have been Germany's greatest modern song writer had he lived but a few years more, Gustav Mahler, orchestrator, composer and otherwise one of the most accomplished of musicians, whose conduct of the New York Philharmonic Orchestra, with Theodore Spiering, of St. Louis, at the desk of the concertmaster, is still held in grateful remembrance by America's leading musical circles. Miss Miller sang with excellent effect Mahler's "Ich Ging Mit Lust," "Nicht Wiedersehen" and "Hans und Gretel," the former two from "Des Knaben Wunderhorn," and the last a volk lied, all in M. Berlioz's translation. The evening's program was well begun with these songful offerings.

Miss Miller's other group consisted of J. A. Charpentier's "Don't Care" in the Dorsetshire dialect, Grant Schaefer's "The Eagle" and Arthur Whiting's "A Birthday." Several songs consistent with the tenor of these selections were submitted as encore numbers, and all of them were most enjoyable.—St. Louis Globe-Democrat. (Advertisement.)

Nelle Bryant Notices.

Nelle Bryant, whose attractive portrait was recently reproduced in the MUSICAL COURIER, returned not long ago from a successful visit in Germany, where she sang in concert, and in the City Opera at Ulm. Her voice is a dramatic soprano, rich and smooth, of surprising power, under perfect control. She has a large repertoire, singing in four languages. Oscar J. Ehrigott, of the Fisk Agency, 156 Fifth avenue, New York, represents Miss Bryant, and has issued a very attractive folder containing press notices of her singing, and a group page of nine pictures, in various roles, the latter being most attractive in makeup. Two press notices are herewith reproduced:

Another American singer to make a successful debut here this week.

Nelle Bryant, a young Dakota soprano, who has studied in Berlin with Putnam Griswold, of the Royal Opera, for a number of years, gave a successful recital at the American Woman's Club.—New York Herald.

In a song recital which is replete in a rich feast of quartets, solos and recitations, the very difficult music to the equally difficult text was interpreted by the Holy Trinity Church Quartet, whose voices blended exquisitely. A number of delicious melodies were assigned to Miss Bryant, whose excellent and well trained voice has given great pleasure during the time she has sung in this church, being ably assisted by charming personalities and unaffected manners. Her tones were beautiful and her songs from the difficult selections were well adapted to her voice and style.—New York Herald. (Advertisement.)

Albert Cornfeld's New York Recital.

A recital will be given on Saturday evening, February 21, at Aeolian Hall, New York, by Albert Cornfeld, the young violinist, who is under the management of R. E. Johnston. Ellis Clark Hammann, the pianist, will assist.

The program follows: Sonata, C minor, op. 45 (Grieg); concerto, E major, op. 10 (Vieuxtemps); romance, F major op. 50 (Beethoven); Hungarian dance, G minor, No. 1 (Brahms-Joachim); Air (Goldmark); Walzer, No. 2 (Weber-Burmester), and "Moses" fantasia, on the G string (Paganini).

Sorrentino Success in Providence.

Umberto Sorrentino, the eminent Italian tenor, achieved a fine success during a recent visit to Providence, R. I., where he appeared as guest of honor at a reception given by some of the most prominent society ladies of that city.

In the evening, at the request of several ladies interested in philanthropic work, he sang for the patients at the Rhode Island City Hospital. His beautiful voice brought an hour of happiness and joy to the sick of the great hospital.

Many of the leading society ladies, musicians and press representatives were among the guests invited to hear Sorrentino. By request Sorrentino, in his inimitable way, sang the "Reve" of "Manon"—a unique and characteristic interpretation of his own.

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SUNDAY MUSICAL ACTIVITY IN PARIS.**Seven Symphony Concerts on the Last Sunday in January—Schumann's "Dichterliebe" Heard with New Orchestral Accompaniment by Dubois—Ladies' Night at American Students' Club—Teas in American Colony.***[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]*

Paris, February 3, 1914.

To return once more to that dear old plaint about Paris being an unmusical city. Sunday is the day sacred to the symphony concert. This time of year we have four pretty regularly every Sunday, the Lamoureux concert, the Colonne concert, the Conservatory concert and the Secchiari concert, and on the last Sunday in January, just to show what we can do when we feel like it, we had seven separate and distinct symphony concerts. In addition to the four mentioned above there were the Concert Spirituel, the concert of L'Orchestra at the Trocadero and the Concert Hasselmans, this last one in the evening, all the others in the afternoon.

And here is what was played, just to show that anybody who wants to hear serious music in Paris can find plenty of it. At the Conservatory the conductor was André Mes-



UCCLE MANOR HOUSE,

The country home of Alice Verlet on her farm near Uccle, Belgium.

sager; fifth symphony, Beethoven; "Messe du Fantôme," Lefebvre; fifth piano concerto, Saint-Saëns, with Ferruccio Busoni as soloist; fragments from the fifth act of "Hippolyte et Arcie," Rameau. The Colonne Orchestra, Gabriel Pierné, conductor: concerto grosso in D minor, Handel; concerto for violin in D, Haydn; "Lamentations d'Ariana," Monteverdi; "Domestic" symphony, Strauss; four songs, Mahler; "Ride of the Valkyries," Wagner. Concert Spirituel, the Berlioz "Requiem." The Lamoureux Orchestra, Camille Chevillard, conductor: first symphony, Kallinikow; berceuse, Moussorgsky; first piano concerto, Tchaikowsky, with Frederic Lamond as soloist; "Thamar," Balakirew; "Le Prince Igor," Borodine (cavatina of Korschakovna); "La Grande Paque Russe," Rimsky-Korsakoff. Concert Secchiari, Stavenhagen directing: "Symphony Heroique," Beethoven; E flat piano concerto, Liszt, with Maurice Dumesnil as soloist; "Don Juan," Strauss; the funeral march and Brünnhilde's final scene from Wagner's "Götterdämmerung." Concert Hasselmans, Lucien Wurmser conducting: overture to "Hansel und Gretel," Humperdinck; "Juventus," concerto grosso by Juan Manen, first hearing at Paris, with Manen, Nin and Cassado as soloists; "Shylock," Fauré; "Symphonie Espagnole," Lalo; prelude to "Meistersinger." At the Trocadero in the huge concert hall, "L'Orchestra," under the direction of Victor

Charpentier, a brother of Gustave, I believe, gave rather a popular program at very popular prices; the best seats forty cents, prices ranging from that down to ten cents. The program included a Schubert symphony, and compositions of Gluck, Bach, Haydn, Saint-Saëns and Max Bruch—no, not the violin concerto, but "Kol Nidrei."

Now, if you have had the patience to wade through this list of music, you will surely be convinced that Paris is unjustly accused of being unmusical. Surely every taste in the world can be touched somewhere with a list of composers which extends from Bach, Gluck and Haydn right through to Gustav Mahler, with one whole Russian program. And the standard of performance is pretty average high, too. I challenge any other city in the world to show seven separate and distinct symphony concerts on one day, as we occasionally do in "unmusical Paris."

SECCHIARI ORCHESTRA.

One must choose between this embarrassment of riches, so last Sunday I went to hear the Secchiari Orchestra for the first time, this concert being given under the direction of Pierre Secchiari, and found not the smoothest, best drilled orchestra—it has only been together for a short time compared, for instance, to the Lamoureux, Colonne and Conservatory orchestras—but the most temperamental conductor and the most serious attempt to do real artistic justice to music which I have yet encountered in Paris. The principal feature of the program was Schumann's "Dichterliebe" cycle, sung by Jeanne Montjovet, its first hearing with the new orchestral accompaniment by Dubois. Theoretically this sounds like an experiment of doubtful artistic value, but as a matter of fact it is exceedingly fine in effect and much more than justifies itself. I actually believe that Schumann himself, had he had the command of orchestral writing which M. Dubois has, would have been the first to provide his cycle with an orchestral accompaniment. "Ich grolle nicht" is absolutely overwhelming in its emotional effect and many of the other songs gain tremendously by the richer coloring of the accompaniment, which has been scored in the most artistic manner

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imaginable and with all possible regard to the indications of Schumann as shown by the piano score.

The soloist, Mlle. Montjovet, deserves all praise. Equipped with a splendid voice and capital vocalization, she sang these most German of German compositions in French with a feeling for German "Innigkeit" and a real lieder coloring which I had not thought possible for a Frenchwoman. M. Secchiari accompanied ideally. The other novelty was "Hispania," a fantasy for piano and orchestra, by Joaquin Cassado, a Spanish musician now residing in Paris. The program said: "In this piece, full of life and color, there are love songs, cries of jealousy, and dances as well; the voluptuous guajira and the fiery jota." To speak candidly, it was the most banal thing imaginable; the songs of love were dolorous and commonplace; the cries of jealousy were a third class noise; and the voluptuous and fiery dances resolved themselves into a most ordinary and noisy waltz, compared to which the old "Estudiantina" is the highest art.

Maurice Dumesnil, at the piano, pounded away valiantly, attempting to make something out of nothing. I cannot believe that either M. Secchiari nor even the composer himself expect us to take this as a serious contribution to musical literature. Certainly it is absolutely out of place on a serious symphonic program and not interesting enough for a concert of popular music. The other numbers were Beethoven's seventh symphony, which I did not hear, the "Waldweben" from Wagner's "Siegfried" and Dukas' "L'Apprenti Sorcier," both of which were finely done.

MAY ESTHER PETERSON'S ENGAGEMENTS.

May Esther Peterson, soprano and pupil of Jean de Reszke, has had a very busy week. On Tuesday evening she appeared for the first time as soloist at the Philharmonic concert; left the next day for Nantes, to sing in opera there and returned the end of the week, singing Sunday evening at the Students' Atelier Reunion. At the Philharmonic concert she sang three charming old compositions, an aria of Campra, "Amarilli" by Caccini and "Danza, danza" of Durante, with accompaniment of string orchestra and several German lieder with piano. Miss Peterson was in good voice and sang well, as she invariably does. The three numbers with orchestra, especially the last, were very effective.

I do not believe that it is possible for any soprano with a voice like Miss Peterson's especially adapted for coloratura and best in its upper register, to appear at her best in German lieder. Miss Peterson did them excellently, particularly from the vocal standpoint, but, lying as they do mostly in the middle register of the voice, they are not well adapted for her. She met with her usual success in opera at Nantes and was very heartily applauded for her contributions to the program of the Atelier Reunion, Sunday evening.

AMERICAN STUDENTS' CLUB LADIES' NIGHT.

The American Students' Club, in the rue Josef Barra, held its annual ladies' night last Saturday evening. There was an informal reception and an impromptu dance at the close, but the principal feature of the evening was the excellent musical program, for which the club is greatly indebted to the artists who so kindly assisted to make the evening a success. Kathleen Lawler, soprano, a former De Reszke pupil, sang the Strauss "Voce di Primavera" and several English songs. Mrs. Lawler's excellent singing has often been spoken of in this column. She was in fine voice and made a great success with her audience, which called for encores. I understand she is to give a recital here before the end of the season and her many friends will be glad of the opportunity to hear her sing a full program in a large hall. Charles de la Platte, basso cantate, pupil of Arthur Alexander, sang an aria from "Les Jolie Filles de Perth" and several other numbers capitally, quite concealing the fact that he had to struggle against a hard cold. He was very heartily applauded.

Arthur Alexander himself, who was to have sung, but was also prevented by a cold—there is an epidemic of them here just now—did a very graceful act by playing the accompaniments with the fine artistry which distinguishes all his work. The pianist of the evening was the young American, Dent Mowry. He has much technical ability and excellent musical taste, as he showed both in the selection of the numbers of his program and in his playing of them.

LEO TECKTONIUS GIVES RECITAL.

Leo Tecktonius, pianist, gave a recital last Wednesday evening at the Salle Gaveau. His style is adapted to light, delicate work and he was heard to best advantage in the less serious numbers of his program, works by Debussy and Olson and half a dozen salon pieces of his own. A Sjögren sonata for piano and cello was very well done, with M. Sala playing the cello. There was a large audience present—a very fashionable one—and conversation was general.

AMERICAN COLONY TEAS.

The first Sunday in the month seems to be a general favorite for teas in the American musical colony. The

monthly d'Aubigné musicale took place at the Sèvres studio, many of the pupils being heard. Mrs. J. Edgar Rudge was at home, her daughter, Miss Rudge, an excellent violinist, playing several numbers. Mr. and Mrs. Arthur Alexander received their friends and there was an informal musicale in which Mrs. Simonson, who has recently begun work with Mr. Alexander, was heard to special advantage. Next Sunday Reinhold von Warlich will be heard in a program of songs at Mrs. de Lara's reception at the Elysée Palace Hotel, and Dent Mowry will give an extended program at Mrs. Davenport's salon.

ARNOLDE STEPHENSON'S PROGRAM.

Arnolde Stephenson, the American soprano, announces a very interesting program for her first appearance with orchestra in Paris, at the concert of the Orchestra



DEATH BED PICTURE OF RAOUL PUGNO.
(Taken in Moscow, where the pianist died. Reprinted from Paris Menestrel.)

Schmitz, R. E. Schmitz, conductor, on February 9. On the list are works by Louis Aubert and Charles Koechlin, who will conduct the orchestra for their own compositions.

EDMOND CLEMENT AT BEAULIEU.

Edmond Clement, the splendid tenor, has just left for a stay of several months at Beaulieu, near Nice on the Riviera, where Mrs. Clement, whose health has been somewhat impaired, will have a chance to recuperate. During his sojourn there, Mr. Clement will appear several times in opera and concert at the various large towns of the Riviera.

PARIS JOTTINGS.

Adelina Patti has been staying a few days in Paris, on her way to the South. Jean de Reszke, for whom she sang while here, tells me that the charm of her voice still remains incontestable.

Nothing new in opera—except that the "Merry Widow" is still going nightly at two theatres.

MUSICAL STARS VISIT DENVER.

Recent Concerts and Recitals in the Rocky Mountain Metropolis.

1516 Milwaukee Street,
Denver, Col., January 30, 1914.

Charles W. Clark was the soloist at the fourth concert of the Cavallo Symphony Orchestra. He sang two numbers with the orchestra, "An Jenem Tag," from "Hans Heiling," by Marscher, and "Evening Star," from "Tannhäuser." In the group of songs with piano accompaniments by Gordon Campbell, he gave two interesting songs by Kurt Schindler, "Scorned Love" and "Thou Fairest One of All the Stars"; "Uncle Rome," by Sidney Homer, and "A Fool's Soliloquy," by Campbell-Tipton.

The noted baritone scored an instant triumph in his first aria and the good impression continued throughout each number. It would be a great pleasure to hear this fine artist in a song recital.

The orchestra gave Beethoven's seventh symphony, the first and second intermezzo from "The Jewels of the Madonna," by Wolf-Ferrari, and the "Suite Algerienne," by Saint-Saëns.

THIBAUD AND DENVER PHILHARMONIC.

The Denver Philharmonic Orchestra, at its fifth concert, presented a fine program in the Broadway Theatre, on Friday afternoon, January 16. The soloist was Jacques Thibaud, the French violinist, who created great enthusiasm by his playing. His numbers were Beethoven's concerto in D major, and Bach's chaconne in D minor. After the chaconne he responded to an encore with the first movement of Bach's sixth sonata for violin alone.

The orchestra, under Mr. Tureman, presented a charming program of modern music, namely, "Polyeucte" overture, by Dukas; "Eglogue Poeme Virgilien," by Rabaud, and "Capriccio Espagnol," by Rimsky-Korsakow.

PARLOW-BACHAUS JOINT RECITAL.

Robert Slack has announced a series of Sunday afternoon concerts, to be given at the Broadway Theatre during the winter. At the first concert, January 25, he presented Kathleen Parlow, violinist, in joint recital with Wilhelm Bachaus, pianist. The opening number was the sonata in C minor, by Grieg, which was followed by two groups of

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solos by Miss Parlow and a group of Chopin numbers by Bachaus, who also ended the program with a group of Liszt's arrangements from Schubert, and finally the "March Militaire," by Schubert. A good sized audience was out to hear these noted artists.

MELBA AND KUBELIK ATTRACT LARGE AUDIENCE.

The Melba-Kubelik concert, under Manager Slack, drew the largest audience of the season, on January 7. Every seat in the immense Auditorium was taken, and the stage was entirely filled with chairs, which sold at one dollar each. Edmund Burke, baritone, and M. Gabriel Lapiere, accompanist, contributed in a great measure to the pleasure of this memorable evening. DOLORES REEDY MAXWELL.

McCormack Engaged by Wireless.

On board the trans-Pacific steamship Niagara John McCormack, the Irish tenor, accomplished a novel feat by contracting through two thousand miles of space to sing at Honolulu upon his arrival there.

From the Daily Colonist, of Victoria, B. C., of February 4, the following extract is taken, which speaks in detail of the above incident:

But for the most marvelous of modern inventions, Honolulu would have been denied the pleasure of hearing the world famous Irish tenor, John McCormack, who reached Victoria yesterday, from Australia, to fill an engagement at the Royal Victoria Opera House. The steamship Niagara was nearly two thousand miles south of Honolulu, inbound from Sydney and Auckland to Victoria, when the wireless operator picked up a message from W. D. Adams, manager of the Hawaiian Opera House, offering the famous tenor liberal terms to sing at a matinee following the arrival of the Niagara at Honolulu.

Through the medium of the wireless telegraph the talented Irishman accepted and complete arrangements for the concert were dictated through space. A few years ago this would have been totally impossible, and the engagement of a noted star through the medium of wireless is unique.

The Niagara landed in Honolulu at 9 A. M. Mr. McCormack sang at a 3.15 matinee to \$1,978.50, and sailed away at 6 P. M. for Victoria to open his season. He readily opened his American season in our island possessions.

The receipts of his Australian tour amounted to (\$100,000) one hundred thousand dollars.

Vincent O'Brien, the man who practically discovered McCormack's powers as a singer, eight years ago, is with the tenor on his present tour. He is an accomplished pianist and acts as McCormack's accompanist. (Advertisement.)

Ortmann-Ninnis Recital.

Carolyn Ortmann, who will give a song recital in Aeolian Hall, New York, Monday evening, February 23, will be assisted by the young pianist, Richard Ninnis, who has met with favor both in this country and abroad. Mr. Ninnis is a pupil of Leschetizky. He has frequently appeared in recital and as soloist with the leading orchestras in England. At Mme. Ortmann's recital Mr. Ninnis will play a Chopin and a Liszt group. Mme. Ortmann, who has sung in opera abroad, is now at the head of the music department of Queen's College, Charlotte, N. C. The soprano will sing songs in German and English, the latter including compositions of Saul, Huse, Salter and Chadwick.

Injustice.

Enthusiastic Dancer—And to think there's no Nobel prize for tangoing!—Simplicissimus.

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—London Morning Post, March 25, 1909.

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NEW YORK BREVITIES.

Demarest's Second Series of Thursday Organ Recitals Begin—Dickinson's Organ Recital at St. Nicholas Church—Dickinson's Last Historical Lecture-Recital February 24—Thursby's Sixth Musicale—De Olloqui in Albany—Rechlin as Accompanist and Organ Recitalist—Moritz E. Schwarz Conducts High School Orchestra—Archibald Sings for Eclectics—Noble's Sunday Evening Popular Recitals Draw Throngs.

Clifford Demarest gave the first of a second series of six free organ recitals February 12 (Lincoln's Birthday), at the Church of the Messiah, New York, with talks on the music, to an audience of small numbers, but, judging from the attentive interest and comments overheard afterward, there was much appreciation of the music and its clean-cut performance. Demarest does nothing by halves; he is thorough, and knows what he plays in every detail. His playing of the Handel organ concerto, No. 6, was brisk, clear in phrasing, and of such interpretation that it was sure to interest any one. The lovely music of Buck's "At Evening" was brought out beautifully, and Borowski's sonata (also played February 10 by Frederick Schlieder, on the newly rebuilt organ at the Forty-eighth street Collegiate Church) went with inspiring animation and expression. Perhaps the audience liked most the pensive melody known as "The Swan," by Saint-Saëns, though Bocche-

rini's famous minuet caused an appreciative stir; so many people "know the tune," but do not know the thing played by its name!

Festal March in C.....Calkin
Pastoral Sonata.....Rheinberger
In the Morning.....Grieg
Ase's Death.....Grieg
Fantaisie in E flat.....Saint-Saëns
Cantabile in E.....Demarest
Piece Heroique.....Franck

Tomorrow, Thursday, February 19, Mr. Demarest plays the following program, at 4 o'clock:

Simultaneous with the Demarest recital, Clarence Dickinson played a program of eight numbers on the organ of the Forty-eighth Street Collegiate Church (St. Nicholas), where he was heard in pieces by De Boeck (a pupil of Maily), Wagner, Haydn, Liszt, Fibich, Gigout, Elgar and Sinding. Here, too, there was a small audience. The rebuilt instrument has had added to it a "pulpit organ," the console and seats for the quartet choir have been removed immediately behind the pulpit (how does the choir like it?) and this has brought about a musical upsetting, as it were. Either the instrument was not in tune, or certain of the old stops are not in tune with the new portions of the organ; it is, however, of grand general effect, and many of the stops, as used by Mr. Dickinson, are beautiful.

Of the music played the present writer heard a "Souvernir poetique" in D flat, by the Bohemian, Fibich, a melodious and pretty little composition. Elgar's natural music, with its suggestive Bavarian Highland atmosphere of "yodel" nature, was similarly pleasing, having grace beside; and these were performed with the good taste characteristic of Mr. Dickinson's playing. Liszt's little heard variations on Bach's "Crucifixus" and "Weeping, Mourning," is a study of descending chromatics, coming to a

peaceful close in the chorale, "What God Wills Is Best"; this was full of contrasting groups of tone color, and always the technic of the organist was equal to all demands.

The short notes regarding each piece of music printed in the handsome programs (in two colors) were helpful to listeners. These programs contained pictures of the instrument, divided into its three portions; of the console, both front and side views, and a description of the organ from the builder's standpoint.

Following is the program of Clarence Dickinson's fifth and last "Historical Organ Lecture-Recital," at Union Theological Seminary, 120th street and Broadway, Tuesday, February 24, at 4 o'clock. He will be assisted by members of the choir of the Brick Presbyterian Church, including Agnes Kimball, soprano; Grace Munson Allen, contralto; a semi-chorus of eleven women's voices, and Alexander Saslavsky.

Prelude and fugue on B-A-C-H.....Liszt
Contralto solo, Ueber allen Gipfeln ist Ruh.....Liszt
Chorus, O Filii et Filiae (from Christus).....Liszt
Andante from Sonata VI.....Mendelssohn
Te Deum.....Reger
Berceuse.....Brahms
Hungarian Dance.....Brahms
Abendstimmung (Chopin Cloister).....Hugo Kaun
At Evening.....Georg Schumann
Sphärenmusik (Holy Night).....Karg-Elert
Soprano solo, with violin and organ.
Symphonic Canon.....Karg-Elert
Fugue. Canzone. Epilogue, with violin obbligato and chorus of women's voices.

March from Tannhäuser.....Wagner

EMMA THURSBY'S SIXTH MUSICALE.

Emma Thursby gave her sixth musicale at home, February 6, the guests of honor being Frances Joliffe, of San Francisco, and Reinhold Hermann, the composer, former conductor of the Liederkrantz chorus. The feature of the afternoon was the singing in costume by Enid Watkins of groups of Zuni Indian songs. They have been transcribed by Carlos Troyer, being real Zuni ceremonial and tribal melodies. The first two she sang in the costume of the Indian brave being "The Sunrise Call" and "The Blanket Song" or "Indian Lover's Wooing." The second group she sang in the habiliments of an Indian maiden, viz., "Zuni Indian Lullaby" and "The Sunset Song." Constance Piper ably accompanied her. Miss Woolwine, contralto, sang an aria from "Gioconda," and later selections from "Orfeo and Eurydice."

Mr. Perischnikoff gave some interesting Hungarian airs on the concertina, on which he is an artist; Miss Vojacek was at the piano. Mr. Scheinkmann played several piano solos, including Chopin's "Revolutionary" etude and Von Weber's "Rondo Brillante." There was the usual large attendance of musical, literary and society people which distinguishes the Thursby musicales above all others.

DE OLLOQUI IN ALBANY.

Elena de Olloqui, the pianist, who numbers so many admirers in the metropolis, and whose recital, given at the MacDowell Club in November, was signally successful, played recently in Albany, N. Y., and next day the Albany Evening Journal said fine things of her, in part: "Mlle. de Olloqui, a very excellent pianist, played charmingly a too brief share of the program, and gratified her audience with Liszt's arrangement of "Hark, Hark the Lark" (Schubert's song) as an encore." Miss de Olloqui's personality is extremely graceful and aristocratic.

RECHLIN, ORGANIST AND ACCOMPANIST.

Edward Rechlin continues busy with his varied engagements as concert organist, accompanist and teacher. February 6 he played at the Brooklyn Teachers' Association concert, Academy of Music, as accompanist for Lillian Blauvelt and Hans Kronold, sharing the applause. Mr. Rechlin plays most accurate and sympathetic accompaniments, knows the solo artist's part as well as his own, and is most reliable. He is now booking a spring tour of organ recitals in Minnesota, Wisconsin, Michigan, etc., some of these being re-engagements. A feature of his organ playing is that he plays everything from memory; outside of J. Fred Wolle, of Bethlehem, Pa., and Wilhelm Kaffenberger, of Buffalo, the present writer knows of no organists who do this.

FEDERLEIN'S SUNDAY PROGRAM.

Following is the program of Gottfried H. Federlein's Sunday afternoon organ recital, at Ethical Culture Auditorium, Sixty-third street and Central Park West, February 22, at 4 o'clock.

Prelude in C sharp minor.....Rachmaninoff
Traumlied.....Frydinger
Prelude in B minor.....Bach
Meditation, from Thais.....Massenet
Midsummer Caprice.....Johnston
To the Evening Star, Tannhäuser.....Wagner
Overture, Tannhäuser.....Wagner

Mr. Federlein precedes the playing by a brief analysis of the works performed, giving attendants much condensed information regarding the meaning of the music and the personality of the composer. Applause is not forbidden at these recitals, they are but an hour in length, and the

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variety of music performed makes them very enjoyable, not to mention the excellent organ, and the superior playing of Mr. Federlein.

VERNON ARCHIBALD SINGS.

Vernon Archibald, baritone, appeared as soloist at the Eclectic Club meeting, Waldorf-Astoria Hotel, February 11, when "Women of the French Court" was the subject of the meeting held under Florence Guernsey, president, Eva Smith, chairman of the program. He sang Gilberte's "Menuet, Le Phyllis," and four songs, by Hahn, Cadman, Schneider and Lehmann. The entire program was given in French Court costumes. Mrs. J. Harrison Irvine played accompaniments and Mr. Archibald's singing contributed much to the pleasure of all.

LOUIS ARTHUR RUSSELL CONCERTS.

The Russell Studio series of concerts and recitals during February are of interest: February 11 Mr. Russell will give a concert in the Vailsburg Auditorium; February 13, in the Bamberger Auditorium, Newark, and February 28, in Wanamaker Auditorium, Manhattan. Mr. Russell introduces his artist-pupils, including: Jessie Marshall, soprano; Beth Tregaskis, mezzo; Anna Benedict and Elizabeth Clikenberd, contraltos; Samuel Craig, tenor, and Ernest van Nalts, basso. The following solo pianists will also be heard: Alma Holm, Ethel Pursel, Louise Schwer, Eva Snell, Dora Evans, Helen Russell, Mabel Hallas and Percy Wyckoff. An interesting feature announced for these affairs is the work of Mr. Russell's ensemble circles. The members of these circles play compositions for two pianos, and larger combinations.

WARREN'S IMPROVISATIONS.

Richard Henry Warren's improvised "incidental music" at Carnegie Lyceum during the photo drama "Les Misérables," is of utmost interest and effect. He has a Moeller orchestral organ there, with chimes, drums, etc., and plays intensely interesting music to all the scenes. Vincent Walkden, violinist, assists at various periods, playing standard pieces and arrangements with beauty of tone and good taste. Mr. Warren has been playing similar music on large orchestral organs for photo dramas in Rochester and Boston, the latter having a hundred stops. The drama, acted by leaders of the French stage, and the music are such as attract audiences of cultured people.

SCHWARZ CONDUCTS ORCHESTRA.

Moritz E. Schwarz, director of music in the public schools of Jersey City, assistant organist of Trinity Church, Manhattan, and a composer, is also conductor of the William L. Dickinson High School Orchestra of Jersey City. This organization gave a concert in the high school auditorium, February 6, a very neat program of four pages, furnished the audience, being the product of the manual training department of this school. The orchestra numbers twenty-one string players and fourteen others, including viola, cellos, bass, flutes, oboe, etc., making it complete. They played these numbers under Mr. Schwarz's direction: "Lustspiel" overture, Keler-Bela; "Military" symphony, Haydn, and "Aida" melodies, and won universal praise for their good playing.

There were other solos, contributed by talented members of the orchestra or high school, among them Ferdinand Wiederhold, Alex. Ciuciuch, James Wilber (concertmaster), Edwin Coates, Salem Davis, George Reeb, Herman Lohmann and Benjamin H. Foote. This is the full list of players in the orchestra: Violins—James Wilber, Israel Goldstein, Ruth M. Sonn, L. F. Shepard, Alvin Burckard, Alfred R. Becker, Louis Gosswein, Beatrice Puckeridge, Florence Shirlow, Walter Padue, Edward J. Schmich, Charles von Bibra, Carl Brands, Benjamin Silverstein, Stanley J. F. Rogozinski.

Viola—Herman J. Lohmann.

Cello—Frank J. Lohmann, Julius Peters, Anna Lightfoot, Irma Rudiger.

Bass—Edwin Redlich.

Flute—James A. Biggs, Salem Davis, Jr.

Oboe—George William Reeb.

Clarinet—Harry Barbehenn, Alfred J. Hanks, Alexander Ciuciuch.

French Horn—Dewey T. Hawley.

Trombone—Eugene Davis.

Cornet—Ferdinand Wiederhold, Domenic Della Volpe, August R. Floss, Edward Steck Miller.

Piano—Wm. Seguire Kase.

Drums—Henry L. Gifford.

Leader—Moritz E. Schwarz, director of music.

NEW YORK NOTES.

Arthur Scott Brook opened the new Clancy Memorial organ, at the Church of the Strangers, West Fifty-seventh street (Dr. Deems), February 12, playing a program of modern composers' works. Mr. Brook announces that Senator Clark (at whose mansion Mr. Brook plays regularly) will soon open his galleries for another organ recital.

Josephine Bettinetti, soprano (Miss Schaefer, a pupil of Mme. von Doenhoff, of Miss Thursby, later studying in

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Italy, then on the operatic stage of Germany), sang at a lecture on Maeterlinck, February 13, at 2228 Broadway, Mrs. Harold Clair Stowe playing the piano.

Amy Grant's "Opera Recitals" on Sunday afternoons, at her artistic studio, 78 West Fifty-fifth street, with Daniel H. Sofer at the piano, has "L'Amore Medico" scheduled for next Sunday, February 22, at 3.30 p. m.

Frederick Maxson, of Philadelphia, played a program, February 17, of American composers' works in the series of free organ recitals given under the auspices of the American Guild of Organists, at the Forty-eighth street Collegiate Church. On the program appeared the names of Bird, Bartlett, Baldwin, Truette, Matthews, Parker, Cole, Kinder, Miller and his own "Grand Chorus in D" as finale. Members of the Guild attended, entering the church in a body, wearing gowns.

MODERN MUSIC SOCIETY.

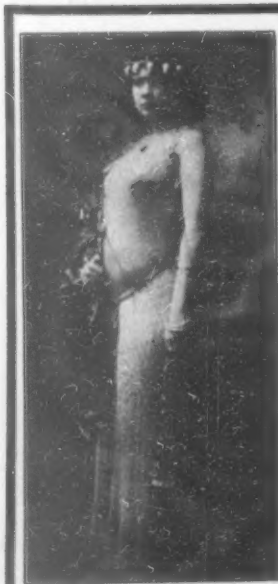
The Modern Music Society gave an ambitious concert commemorating the fiftieth anniversary of the death of Stephen Foster, Aeolian Hall, New York, February 13. A choral body under Benjamin Lambord, selected full orchestra, and Maggie Teyte, soprano, comprised the forces engaged. Conductor Lambord received warm welcoming applause and appreciation following his choral, "Verses from Omar," which begins with artificial atmosphere, but ends with real music; and more applause after his "Clytie," a song with orchestra, beautifully sung by Miss Teyte. This fair lady was the event of the concert, to many minds, for in her singing she showed splendid dramatic moments, high tones of beauty, an A flat especially ringing in the "Ruined Garden," and thorough acquaintance with all the music, much of it in manuscript. She reached the popular heart in her singing of the solo in "Come Where My Love Lies Dreaming," one of four Foster songs sung by the chorus, the harmonization by Mr. Lambord. Of the choral works Blair Fairchild's "From the Song of Songs" was full of originality, yet spontaneous, with fine climaxes, and David Stanley Smith showed choral and orchestral routine, beside his great melodic talent, in "Pan." Henry F. Gilbert was represented by a "Humoresque," in which old time minstrel melodies were used, with vivid banjo effects, and the "clown of the orchestra," namely, the bassoon, helped in the humor. Encores and flowers were showered on all concerned, and the entire performance was one of dignity, showing American composers in a worthy light. Best of all, the affair was over at 10 o'clock, and a large audience attended, expressing thanks to Conductor Lambord in continued applause.

T. TERTIUS NOBLE'S RECITALS.

T. Tertius Noble, the organist of St. Thomas' Church, Fifty-third street and Fifth avenue, gives Sunday evening 8 o'clock popular recitals which are rightly named, both as to the music played and their popularity. February 15 he played works by Handel, Bach, Sibelius, Karg-Elert, his own charming "Reverie," and Lemmens' effective "Fanfare." Large attendances mark these Sunday evening recitals. Today, Wednesday, February 18, at 4 o'clock, Daniel R. Philippi, assistant organist, plays a program of six works, closing with Widor's sixth symphony.

A Continuous Tune.

Manager—Your play seems to lack the human touch.
Playwright—You are mistaken, sir. My hero borrows money from his friends in almost every act.—Boston Transcript.



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AS "DELILAH"

Oregonians Pleased with De Treville.

Yvonne de Treville, the coloratura soprano, who reached Honolulu, Hawaii, on January 31, where she was booked for a concert on the same night, was enthusiastically received on the Pacific Coast just prior to her sailing. Appended are some of the press comments from Oregon:

Artistry, exquisite grace and voice!

Yvonne de Treville, prima donna soprano, achieved an honor last night in concert at the Lincoln High School Auditorium which probably no other visiting artist has done previously in concert in this State. She appeared in different costumes of Mlle. de Maupin, of the time of Louis XIV of France; of Jenny Lind, of the period of 1850, and Yvonne de Treville, of the present day, and sang songs in each of these historical periods so magically, so birdlike, that the attention of the large, cultured audience was held to the close of the program. Her reward came in the wrap up, quiet, deep satisfaction of those lucky enough to hear such sensational vocal work well done.

Mlle. de Treville is splendidly equipped vocally, temperamentally and intellectually as a concert artist. Her voice is a lyric soprano



YVONNE DE TREVILLE.

of fine, sparkling quality, and it has been trained to the edge of surpassing excellence.

De Treville excels in her trilling and coloratura work. On one occasion she sang up to F in altissimo with glorious effect. Her voice is well built and her careful, distinct phrasing and enunciation are treats. She sang in six languages and won out in all interpretations. "My Celia" (Munro), an eighteenth century number, was a gem, and here she sang a clear, thrilling D in altissimo. In the Jenny Lind songs, De Treville was impressive, and her extra number, a Norwegian "Cowherd" song, once rendered by Jenny Lind, was a revelation in echo work. She excelled also in the Charpentier and Carmen Sylva numbers.

The costumes worn by De Treville were beautiful, and so were those of her accompanist.—Portland Oregonian, January 15, 1914.

Radiant youth personified in song and action held the rapt attention of the audience at the armory last night when Yvonne de Treville, one of the world's greatest coloratura sopranos, appeared in concert and thoroughly pleased. Youthfulness of voice, youthfulness of figure and girliness in action endeared the prima donna to the hearts of the people from her very first appearance.

Though the armory has rung with music from the throats of world renowned divas of song, whose pathos and passion have stirred the hearts of people all over the globe, yet it never heard a sweeter voice. Lightness characterized her songs, the lightness of a master deftly manipulating an instrument at will. Her voice floated away like thistledown caught in a playful summer breeze.

Her voice has wonderful pliability, clearness of tone, and a wide range. And she has it under such perfect control that difficult passages—and there were many such—were made to appear as an idle pastime. Her smile was infectious and seemed to be an integral part of her joyous, lilting singing.

Gaiety of heart, with just a touch of sadness now and then, permeated her whole program. And she touched every phase of gladness, touched it with deftness, the deftness of a butterfly winging its way through a garden of roses and scarcely ruffling the velvet on the rose petals.

She touched the deep heart chords in her "Phyllis" and her Scandinavian group of folksongs. The first of these told a story of a spirit oppressed by the silence and coldness of the northern skies, of repression, and grief beyond expression.

The next in the group showed the roguish temperament of the North, while the last of the folksongs and the Mad Scene from "Camp of Silesia," by Meyerbeer, were extremely effective echo studies and were given faultlessly. It seemed that one stood in a sheltered spot in the Scandinavian hills and cried out, and then listened to the hills echo back the notes mellow and subdued.

But behind the lightness and the deftness one was made aware of the strength of will, character and voice that was producing the desired artistic effect. She did not sing a harsh note during the entire evening. Her voice is large in volume when required and soft as a fairy's whisper when it suits her will to sing so.

Yvonne de Treville was enthusiastically received, and though the audience was not quite as large as that that greeted Mme. Schumann-Heink, it was as insistent, or even more so, for encores and in appreciation. The singer lost none of the majesty of bearing as

a queen of song by her spontaneous girlish whimsicality in action. She was lovable.

In her costumes as Mlle. de Maupin of the time of Louis Fourteenth, she appeared in a pink and white gown with the stiff stomacher of the period. She courted in the manner of the olden days, of the days when the court of Louis Fourteenth was in the height of its glory. As Jenny Lind, she appeared in a style of dress that many still living may remember. This dress was blue with a cover of white lace over the shoulders. Then in the third part of the program she appeared as Yvonne de Treville, who promises to be the greatest prima donna of the twentieth century, gowned in a modern creation of filmy fabric almost impossible to name.—Daily Oregonian Statesman, January 15, 1914.

Yvonne de Treville, coloratura soprano and grand opera prima donna, was heard here for the first time Wednesday night by the concert going people of Portland. She appeared under the management of the Portland Musical Association at the Lincoln High School.

Mlle. de Treville gave a costume program divided in three parts with groups of songs from the periods of history which she represented. . . . Her voice is unusually true and sweet throughout and she has remarkable facility in the difficult colorature passages.

In the English numbers, which closed the program, her splendid, clear and distinct diction were an added joy to the audience.

She responded to one encore in which she accompanied herself with ease. Her number was a Norwegian "Cowherd" song and presented a remarkable effect in echo work. Her pianissimos were beautifully rendered and she has a grace and ease of stage presence that is rarely seen on the concert platform.

Edith Bowyer Wiffin presided at the piano, giving beautifully sympathetic support to the singer's work.—Portland, Ore., Journal, January 15, 1914. (Advertisement.)

Louise Gerard-Thiers Studio Receptions.

The studio receptions given by Louise Gerard-Thiers, Carnegie Hall, New York, on successive Wednesday afternoons, contain much enjoyment for many people. There is singing by the pupils of various degrees of advancement, good music only, and well done, a "cup that cheers," and lively social environment, everything conducing to an hour well spent. February 11 five singers were heard in this informal program of operatic excerpts, songs, lieder, etc.:

Voce di donna (Gioconda).....	Ponchielli
When the Roses Bloom.....	Reichardt
Mrs. Ernest C. Vanderbilt.	
Aria from Linda.....	Donizetti
Die Blauen Fruehlingsaugen.....	Ries
Blanche Levy.	
Aria, Herodiade.....	Massenet
Group of songs.....	Grieg
Katharine Lawrence.	
Connais tu le pays (Mignon).....	Thomas
If	Huhn
Marjorie Knight.	
Last Night.....	Salter
Group of songs.....	Wolf
Saxton Smith.	

Mrs. Vanderbilt has a noble organ of much promise; its character is that of the dramatic mezzo soprano. Miss Levy's lovely lyric soprano voice and girlish personality pleased greatly. Katharine Lawrence showed a high and clear soprano voice, taking her high G and B flat in the aria carefully, with good control; she, too, shows much promise. Miss Knight sings with expression, and won applause.

Mr. Smith's tenor voice is well handled, reaching high tones without strain, with breadth and refinement of style. Many of the professional pupils of Mme. Gerard-Thiers' class did not appear, but the work as revealed in the singing of the foregoing shows to advantage. All the accompaniments were played by Mme. Thiers with professional style, and among those present were: Juliette Coppet and Mrs. Richard W. Bainbridge, of Lausanne, Switzerland; Mrs. Frederick Trevor Hill, Genevieve Bisbee, Colonel and Mrs. Ewen, U. S. A.; Mr. and Mrs. Francis Drake Bush, Miss Humphrey, and others.



In "Alda" The New York Evening Post said:

"Louis Kreidler's 'Amoroso' was vocally and dramatically of a very high order—a piece of work that would have done credit to the Metropolitan stage. His diction was exemplary."

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"Which of your acquaintances do you invariably recognize only after he has passed you and you obtain a rear view of his figure?"

"What St. Louis celebrity so constantly turns his back upon the rest of the population that those who don't know him personally scarcely recognize him, except by the back?"

"There's just one answer to all these questions. Max Zach."

"Everybody knows who Max Zach is. Several thousand residents of St. Louis spend two hours each week at a symphony concert contemplating that gentleman's back, and catch during that time about six fleeting glimpses of his full face, with perhaps an equal number of opportunities to view his profile. Result, everybody recognizes his back upon the instant, while by no means everybody knows his good looking, scholarly face, with its carefully trimmed 'imperial,' its pleasant smile and its humorous eyes."

PUBLIC KNOWS HIS BACK.

"The best known back in St. Louis belongs to Max Zach, conductor of the St. Louis Symphony Orchestra. The public knows it, frock coated, cutaway coated, 'claw-hammer' coated—but always well coated, for Conductor Zach is considered one of the best dressed men in St. Louis. And the public, after a few terms of contemplation of this back, learns to discern expression therein."

"Dignity always is there. It is the dominant characteristic of Max Zach, conductor, and shows in every line of his face and figure when he wields the baton. But other emotions also are seen. Pleasure, when the men of the orchestra are doing themselves, and incidentally their conductor, proud. Annoyance, when the audience doesn't

pay the proper attention or appreciation. Wrath, when something goes wrong in the orchestra. Appreciation, when the audience manifests its pleasure in the work of the orchestra. Admiration, when the orchestra or the artist of the occasion comes up to the standard of excellence which Conductor Zach has set for himself and others."

"What the public never sees is charlatanry. The back of Max Zach never writhes and squirms in artistic (?) ecstasy like the backs of a few other orchestral conductors. His well cut coat never climbs up to the crown of his head, and the tails thereof never dance a hornpipe in unison with the fast tempo of the piece he is conducting. Neither does the entire figure slump into itself when the movement is 'andante' and the theme funeral."

A GOOD, TRUSTY BACK.

"A well set up back is the back of Max Zach, built on the lines of the athlete, broad at the shoulders, slender at the hips, and without a trick in any of its lines. Temperamental, to be sure, but not gymnastically so. On the whole, a pleasing, dependable back, after you know it, capable of carrying the load of a great symphony orchestra, such as the one St. Louis possesses, has become under the direction of the head that tops it."

"You know, the seventy-five men that compose the St. Louis Symphony Orchestra by their faces, but you know the conductor by his back, largely because he is the sort of conductor that can build up an orchestra like the St. Louis organization."

"Some conductors inject themselves personally rather than artistically into their position to such an extent that the public never forgets their faces, and, by the same token, knows little of their backs. St. Louis knows little of Max Zach the man, but much of Max Zach the musician. His work in the upbuilding of the orchestra has left him no time for self-exploitation. It has required his whole attention and has prevented his turning away from his men so that his face might become more familiar to his audiences."

"This work, which he has done so successfully, has necessitated such concentration that he scarcely has looked 'round in the whole seven years he has been doing it, and he has gained thereby the reputation of being indifferent to his audiences. His dignity has been misinterpreted into coldness, his attention to details into limited capacity to handle really big things."

CITY WOULD KNOW FACE.

"But the misinterpretation is ending. St. Louis has learned to read the well known back of Max Zach. This city has begun to feel a pride in that back and, in fact, that it knows the back better than the face that belongs to it—though it now is beginning to want to know the face better. It is beginning to point to that back as it disappears down a crowded street, or into a theatre, and say:

"There goes Max Zach, conductor of OUR Symphony Orchestra. Did you know the St. Louis Orchestra stands fourth in the roster of great American orchestras?"

"When The Back first came to St. Louis the city spoke of 'the orchestra and its conductor.' A year or two later it said 'the orchestra and its conductor, Max Zach'—pronouncing Zach as if it rhymed with back. Another year or two and the expression was 'the orchestra and Max Zach.' Now it is 'Max Zach and the orchestra,' and Zach is pronounced properly. And the reason for this is that St. Louis has recognized The Back as belong to this city because of the work it has done for the city and the place it has given the St. Louis orchestra in the musical world of America."

BEST PROGRAM MAKER.

"The orchestra has climbed to first position in this country in two respects. Artists pronounce it the best accompanying orchestra in America, and musicians everywhere consider Conductor Zach the most perfect program maker who wields a baton in the United States at the present time. Both characteristics are due to the fact that its conductor has been so busy he hasn't had time to turn his face to his audiences more than half a dozen times a concert."

"Seven years ago the St. Louis Symphony Society underwent an evolution—revolution, perhaps, would be the more correct term. Prior to that time, for twenty-eight years, it had been a society for the support and exploitation of a choral symphony musical body that struggled along, sometimes doing big things, sometimes merely existing, under various conductors and in various conditions. In the twenty-eighth season things looked very blue for the organization. Interest was scarcely more than lukewarm, financial support was practically nil, and it became a question of death or reorganization. Civic pride on the part of some of the members of the old Choral Symphony Society prompted them to stand out for reorganization, and the St. Louis Symphony Society was organized. The choral part of the musical body was dropped and a symphony orchestra formed."

"Then The Back came."

"Max Zach, assistant conductor of the Boston Symphony Orchestra, was engaged to pilot the new orchestra into success. He was given able assistance in the persons of

Frederick Fischer, who was made assistant conductor; Hugo Olk, who came from the Thomas Orchestra as concertmeister, and the undivided enthusiasm of the executive board of the society."

RESULTS BEGIN TO SHOW.

"The Back turned itself resolutely upon disturbing elements in the way of ill advised and generally undeserved criticism, and bent to its task. The first season was little more than keeping an organization. The second season showed results of the previous one's hard work. The third season accomplished much in a musical way, besides enlisting the support of the citizens sufficiently to warrant the engagement of the members of the orchestra for the entire season at a weekly salary, instead of paying them by the concert and having no hold on them except during the concerts."

"This marked the beginning of the real orchestra. Then, and not until then, Assistant Conductor Fischer was enabled to look about for men qualified for the different places in the orchestra and employ the best for the salaries the orchestra could afford to pay, instead of taking any material obtainable and making the best of it. The fourth season, therefore, was a welding of the new materials into one, and the fifth marked the end of Max Zach's term as drillmaster. Since then he has been a conductor, because since then he has trained, educated musicians under his baton."

"Last season developed the organization into an orchestra that won praise from the greatest musicians of the world. This season has shown a greater straightening up of The Back from its great task and a squaring of the shoulders in saying to the world:

"St. Louis has made its orchestra. Now we will show you what that orchestra can do."

THE BACK IS MODEST.

"For through the entire stupendous endeavor of creating an orchestra—and creating a popular desire for the orchestra at the same time—Conductor Zach has never failed to give St. Louis the credit for the orchestra. Modesty is one of the characteristics of The Back."

"But The Back, all this while, was finding a definite place in St. Louis, aside from its position on the Odeon platform. It was making friends. It was gaining admirers. Persons pleased with The Back were peeking around to see what the face was like, and were finding that pleasing also. In short, St. Louis was beginning to know the genial, kindly gentleman that is Max Zach, as well as the capable conductor that is The Back, and was liking both so well that last season, when a rumor got aboard that San Francisco wanted Max Zach and was offering him twice the salary he is getting in St. Louis, the town put in a protest to the effect Max Zach belonged to St. Louis and San Francisco shouldn't have him."

"No orchestra in America has the record for rapid and at the same time substantial and artistic growth that the St. Louis Orchestra has. Seven years, barely, is an extremely short time to build a symphony orchestra of the fourth rank in the country out of practically nothing, say musicians. And in proportion to that growth St. Louis is proud of the fact that the best known back in the city is the back of the conductor of the St. Louis Symphony Orchestra, otherwise, say St. Louisans, it would not have been equal to the task it has accomplished."

The two warring symphony orchestras in Helsingfors (Finland) are to be united. Robert Kajanus and Georg Schneevoigt will be the conductors."

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MINNEAPOLIS ORCHESTRA PLAYS FOR YOUNG PEOPLE.

Conductor Oberhoffer Gives Lucid Explanatory Remarks on Classic Music—Alma Gluck in Recital—Thursday Musical Club Concert—Northwestern Conservatory and Minneapolis School of Music Notes.

Minneapolis, Minn., November 12, 1914.

The Minneapolis Symphony Orchestra gave a young people's concert at the Auditorium on the afternoon of February 6. This program was played to a large audience, as all concerts in the series have been. The subject of the day's study was the "Music of Germany," and Mr. Oberhoffer's explanatory remarks were very clear. His claim is that classical music is the simplest music in the world, and it is only when composers have set four, five or even five tunes going at the same time that their music seems complicated. His first example was the "Surprise" symphony of Haydn. Mozart's overture "The Magic Flute" gave a fine example of the fugue. This was followed by Beethoven's fifth symphony.

Next came the romanticists, who gave their compositions appropriate names instead of designating the form such as "sonata," "symphony" or "gavotte." The ballet music from Schubert's "Rosamunde," Schumann's "Abendlied" (with the exquisite cello solo by Cornelius van Vliet), and the nocturne from Mendelssohn's "Midsummer Night's Dream" were played as examples of this school. The program closed with Brahms' brilliant overture "Festival Academic."

CZERWONKY SOLOIST AT POPULAR CONCERT.

Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra entirely belies the proverb that a "prophet is not without honor, save in his own country, and in his own house." For five years Mr. Czerwonky has played once a week in the Auditorium and has repeatedly been soloist, but each time he appears as soloist the audiences wax more and more enthusiastic. On February 8, at the popular concert, he was soloist and the applause was unbounded. His first solo was the fantasy on "Faust" by Wieniawski and his second solo was the Hubay "Hejre Kati," and this last was beautified by his own clever orchestration.

The technical demands of the "Faust" are very great, but Mr. Czerwonky met them all with perfect ease. His harmonics are wonderful. He responded to one encore after his first number—Wieniawski's "Budiaryz" and after the "Hejre Kati" he was obliged to play twice—the first being Kreisler's "Liebesfreud" and a serenade of his own composition, this last with harp accompaniment.

The orchestra offerings of this concert were of a delightful order—"Triumphal March" from "Aida," overture from Hadley's "In Bohemia," nocturno and scherzo from Mendelssohn's "A Midsummer Night's Dream," Debussy's petite suite "Polonaise" of Kalafati and Sibelius' "Swan of Tuonela." These last two compositions were played here for the first time—they are very interesting and will bear many repetitions. The orchestra was in good form, especially the brass section.

ALMA GLUCK'S RECITAL.

Alma Gluck opened her program at the Auditorium, February 6, with an exquisite example of the old Italian

school, "Serpina," from Pergolesi's almost forgotten opera "Serva Padrona." This was followed by Dolmetch's "So Sweet is She" and two Handel numbers, "Lusinghe piu care" and "O, sleep, why dost thou leave me?" which Miss Gluck was obliged to repeat. "Fingo per mio diletto" also called for an encore and Miss Gluck sang Dr. Arne's "Lass with the Delicate Air." Rossini's "Bel Raggio" from "Semiramide" was given a broad, musically rendering and Thayer's "My Laddie" was the encore.

A lieder group followed comprised of Schubert's "Die Florelle," Schumann's "Die Lotusblume" (the applause demanded a repetition of this last), Hugo Wolf's "Cintren-falter in April," Max Schilling's "Wie Wundersam" and Strauss' "Ein Kehr." These last two are new in Minneapolis. Then followed a wonderful Slavic aria from Rimsky-Korsakov's opera "The Czar's Bride." And then Miss Gluck sang from the same composer's opera of "Sadko" the Hindu legend. The last group on the program included Schindler's "Fairy Song," Homer's "Way



LATEST PHOTO OF ALMA GLUCK, THE POPULAR SOPRANO.

Down South," Saar's "The Little Gray Dove," Cadman's "From the Land of the Sky-Blue Water" and Spross' "Will-o'-the-Wisp." Miss Gluck graciously sang two more extra numbers.

CONCERT BY THURSDAY MUSICAL CLUB.

The ninth concert of the season was given by the Thursday Musical on February 5 at the First Baptist Church. Three pianists appeared. Joyce H. Hetley played Whiting's "Prelude" and the Liszt arrangement of Wagner's "Spinnerlied," from the Flying Dutchman." Mrs. Gerdes-Testa played the "Moonlight" sonata of Beethoven and Marie Meyer-Ten Broeck played a group, sonata, op. 7, by Grieg; Revolutionary study, by Chopin, and Liszt's eleventh rhapsody. Mme. Ten Broeck is one of the best artists in the Northwest and her playing on this occasion was splendid.

The vocal offerings of the day were the Handel aria, "O Hasten Ye Cupids" and "Elfin Song," by Wolf, sung by Meta Fust Willoughby; "The Valley of Laughter," by Sanderson; "Summer Rain," by Willeby, and "I Am Thy Harp," by Woodman, sung by Helen Grennan Hermann. Kathleen Hart-Bibb sang a group, including "The Butterfly," by Phillips; "The Birth of Morn," by Leoni; "Inter Nos," by MacFadyen, and "The Floods of Spring," by Rachmaninoff. This beautiful program was further enhanced by the D minor romance from the Gade concerto for violin and piano, which was given a superb rendition by Verna Golden Scott.

A pleasant surprise was furnished by the introduction of Kitty Cheatham, who gave an impromptu talk.

MINNEAPOLIS TRIO.

The Minneapolis Trio gave its second recital of the season at the Unitarian Church on the evening of February 10. This organization is composed of Cornelius van Vliet, cellist; Karl Scheurer, violinist, and Giuseppe Fabbri, pianist. The program consisted of the last Beethoven and

the first Brahms trios between which was placed the sonata for piano and violoncello by Heure. The B flat trio of Beethoven was devotedly played by the trio. In the scherzo the players reached a high level of expressiveness—they played the beautiful andante divinely and without stop, finished the allegro with fine nuance.

The Brahms trio is a glorious work of youth that was permeated by the spirit of the noble classics and the trio played this charming work well. Especially fine was the rendition of the adagio, which gave each instrument a chance to speak with its own eloquent voice.

The duo of Heure is a new work to Minneapolis and probably to America. It begins with an andante in pastoral form which is followed by a recitative for cello and that in turn by the piano. A fascinating waltz movement follows a short passage of pizzicato with an arpeggio accompaniment on the piano. This beautiful effect is changed to the original theme and that is followed by an alluring elegy, in which the cello predominates and which closes this wonderful work.

Mr. Scheurer's playing is always clean, clear and satisfactory; Mr. van Vliet is a sterling artist who controls his instrument perfectly and his musicianship is broad. Mr. Fabbri has been recognised by all who have heard him as a conscientious solid musician of the first rank.

EXCELLENT AMATEUR CONCERT.

On February 6 the Y. M. C. A. Orchestra, under the direction of Ruth Anderson, gave its second annual concert, this time assisted by the Y. M. C. A. Chorus, directed by Arthur Vogelsang, of the Northwestern Conservatory faculty. The chorus sang "Tenting Tonight" (arranged by H. Johnson), "The Goblins" (Parks), "All Through the Night" (solo by Mr. Price), and "Coppah Moon" (Shelley). In all these selections the voices blended well and showed careful drilling.

The orchestra has made great progress this season since its appearance on December 11. The overture "Raymond," by Thomas, was well played, the string section doing particularly good work.

Ruben Nelson, pianist (artist-pupil of Wilma Anderson-Gilman), played brilliantly the B flat minor concerto of Tchaikowsky, accompanied splendidly by the orchestra. It is a hopeful outlook for the music of the future to hear amateurs studying such works as this concerto. Miss Anderson is to be congratulated on the artistic performance of this ambitious program.

Mr. Nelson goes this week to Boston to take charge of the music in the First Lutheran Church there.

MACPHAIL LECTURE-RECITALS.

William MacPhail, violinist, gave a lecture-recital last Wednesday at the College of St. Teresa, in Winona, on the "Music of Italy, France and Germany," to be followed by a second program early in April on the music of the Scandinavian countries, also England and America. Other engagements for the near future include: Litchfield, Minn., February 21; Chisholm, Minn., February 26; Duluth, Minn., February 27; Northfield, Minn., March 9, and Farmington, Minn., March 15.

NORTHWESTERN CONSERVATORY NOTES.

Franz Dicks, head of the violin department and principal of the second violin section of the Minneapolis Symphony Orchestra, has organized his pupils into ensemble sections and is planning to do much work in that line during the remainder of the year. The plan includes advanced pupils in the piano or other departments of the conservatory, and promises much of pleasure and profit to the student body at large. The first appearance of a group of these players was on Wednesday afternoon in Conservatory Hall when a trio—Verne Steck, violinist; Herbert Nelson, cellist, and Edith Clapper, pianist—gave a short program, including Brahms' second Hungarian dance and Beethoven's minuet, No. 2, and some MacDowell numbers. The players responded to the enthusiastic applause by giving several additional numbers.

Letters have been received of late from Hattie Gilbert, graduate of the piano department, 1910, and from Duchess Goodenough, piano department, 1913. Miss Gilbert is having a very successful year as head of the piano department in a woman's college in Fredericktown, Mo. Miss Goodenough writes most enthusiastically of her work with Lhevinne in Berlin and of the fine training she is getting in harmony and composition with another master. Ethel Alexander and Lydia Lillethun, both graduates of the conservatory, are also in Berlin studying with the same masters.

Miss Holbrook, Miss Wille, Miss Iles, Miss Guild and Miss Bender, instructors at the conservatory, gave an informal reception to the members of their classes on Saturday evening, February 7, at Stanley Hall. A pleasant feature of the evening was a little surprise prepared by a group of the students who gave Hans Sachs' Shrovetide comedy, "The Student on the Way to Paradise."

Gwenil Hughes, pupil of Frederic Fichtel, has been engaged by the University of Wisconsin Extension Department to go as pianist of their concert company which

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FLORENCE WICKHAM, mezzo-soprano.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

*PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
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is to give a series of programs covering twenty-two nights throughout Wisconsin the coming month.

One of the most enjoyable social affairs ever held at the conservatory was the dancing party given in Conservatory Hall by Mrs. Leslie Hall Pinney on February 7 to the members of her adult class. Some sixty guests were present.

A new feature of the work of the Conservatory Art School is the Friday and Saturday children's classes taught by Jessie Guild, the head of the department, in order to give her normal pupils opportunity for observation in addition to that afforded by the schools of the city. Many of the children in these classes won scholarships at the conservatory through their excellent work in city schools.

Nearly a hundred teachers and students of the conservatory and Stanley Hall attended the recent Alma Gluck concert—another of the splendid opportunities provided by Albert Cox by which music students may hear the finest artists of the day.

The Northwestern Repertory Players, of which Walton Pyre is director, have been engaged by the Catholic Church at Excelsior to give a benefit on the evening of February 27.

The regular student recital on February 4 was given by the following pupils: Mildred Rife, pupil of Miss Westvig; Gertrude Swanson, pupil of Miss Bender; Gladys Edison, pupil of Mrs. Hawkins; Laurine Beaumont, pupil of Mr. Pyre; Mary Turner, pupil of Mr. Fichtel, and Verne Steck, pupil of Mr. Dicks.

Adele Evers, head of the Northwestern Conservatory and Stanley Hall (one of the finest girls' schools in the West), has found her arduous labors sufficiently heavy to warrant a merited vacation. She left Minneapolis, February 14, bound for Egypt. She will be absent two months.

Franz Dicks, principal of the second violins in the Minneapolis Symphony Orchestra and head of the violin department in the Northwestern Conservatory, is extending the fine ensemble work which is growing to characterize our city through his work among the students of the conservatory. He has been most successful in organizing trios, quartets and quintets among the students and they are not only working but giving many of the numbers on programs before the school. His efficiency and enthusiasm is taking the students far.

THE MINNEAPOLIS SCHOOL OF MUSIC.

Josephine Curtis, violinist, and Alma Ekstrom, pianist, of the faculty, will give a recital Saturday morning, February 21, at 11 o'clock.

The subject for the lecture in psychology given by Alice Ward Bailey last week was "Musical Perception—Absolute Pitch." The subject for next week will be "The Formation of Concept."

Harrison Wall Johnson gave the sixth Normal piano lecture Saturday, the subject was "Development of the Sonata Form—Liszt." The subject for next Saturday will be "Schumann—Romantic Humanist."

The regular Saturday morning recital was given by Maude Deighton, Florence Hellickson, Helen Elken and Julia Lee, pupils of William H. Pontius.

An informal valentine dance and party was given Friday afternoon. Alma Shirley, Myrtle Erickson, Ida Hamner and Ethel Johnson were in charge.

Alma Shirley, soprano, pupil of William H. Pontius, sang at the Clinton School last Monday night.

The following pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett read for church and society entertainments last week: Hazel Bartlett, Beulah Barnes, Beulah Arnold, Ethel Chilstrom, Edna Hills and Elvira Wilson. Mary Jamieson read at Norwood.

The St. Louis Park Class, play, under the direction of Alice O'Connell, was repeated at Hopkins, Friday night. The fourth play at the University Agricultural School, also under the direction of Miss O'Connell, will be given Saturday, February 21.

Carrie Rolph and Isabel Sampson, pupils of Harriet Hetland, will read at a musicale at the Y. W. C. A. Auditorium, St. Paul, Monday evening. Miss Hetland has begun rehearsals with the senior class play at the Loomis School, St. Paul.

WILMA A. GILMAN.

Hammann's January Engagements.

January proved to be one of the busiest months of the year for Ellis Clark Hammann, the pianist and accompanist. Among his numerous engagements might be listed the following: January 1 Mr. Hammann was accompanist at a recital given by Herman Sandby, cellist, at Germantown, Pa. On January 8 he again accompanied Herman Sandby at a concert at the Bellevue-Stratford, Philadelphia. January 11 he accompanied Susan Strong at her recital in New York City. January 15, at 3 p. m., he was the accompanist for the Eurydice Chorus concert, Philadelphia; at 5 p. m. accompanied Theodore Harrison, the baritone, at his recital in Philadelphia; at 10.30 p. m. accompanied Susan Strong, who appeared on the program of a concert given in Washington, D. C. On January 16 Hammann was again accom-

panist for a recital given by Herman Sandby, the cellist, at West Chester, Pa. January 17 he accompanied Horatio Connell at a recital at Bryn Mawr, Pa. On January 27 he again accompanied Theodore Harrison at a recital in Jenkintown, Pa., and on January 30 Mr. Hammann was the accompanist for Gertrude Remyson, soprano; John Braun, tenor, and Theodore Harrison, baritone, at a recital in Philadelphia.

George Sheffield's Successful Chicago Debut.

George Sheffield, the tenor, created a favorable impression at his Chicago debut recital and at an appearance in Kokomo, Ind., recently. Verifications are found in the following notices, which appeared in the Chicago and Kokomo press:

Mr. Sheffield has learned to declaim in song, to define the text and its mood, the melody and the spirit that wings it. Therefore, one may listen to him in many songs and not grow weary.—Chicago Daily Tribune.

Mr. Sheffield has a tenor voice of sympathetic, lyric quality, which is decidedly pleasing. In Mr. Sheffield's first group of songs were included "La Maison Grise," by Messager, which was given most interestingly and "Le Manoir de Rosemonde," by Henri Duparc, which served to show considerable dramatic ability in the singer.—Chicago Daily News.

Mr. Sheffield must be considered as a maker of programs and as a singer of them, in which capacity he put to shame many of his



Photo by Moffet Studio, Chicago.
GEORGE SHEFFIELD.

colleagues who occupy proud niches in the temple of renown. His songs were of exceeding interest, and they were as varied as they were interesting; moreover, all of them or, at least, all which we heard—were of admirable quality. In the first of the two groups there were sung the charming "Vainement, Ma Bien Aimée," from the last act of Lalo's opera, "Le Roi d'Ys"; "Le manoir de Rosemonde," by Henri Duparc; an excerpt from Messager's "Fortunio," Weckerlin's "Bergère Légère," "Die Lieb ist wie ein Wiegenlied," by Posa and Brahms' "Botschaft." The singer showed that he is most earnest; that art means something more to him than vocal sounds. That is much indeed.—Chicago Record-Herald.

A very fine program, beautifully rendered, was that to which the members of the Matinee Musicale listened Monday afternoon, when George Sheffield, tenor, of Chicago, appeared in a recital. His voice is of splendid quality and he uses it admirably, singing smoothly and with much expression. Every number was an artistic triumph. To Mrs. Sheffield, who accompanied him, is due the highest commendation, for her part at the piano was at all times correct and artistic. There was a general expression of the hope that these musicians be brought again to Kokomo.—Kokomo (Ind.) Tribune.

The feature of interest Monday afternoon was the recital by George Sheffield, tenor, of Chicago. The program of eighteen songs, which he presented was a thoroughly enjoyed one from the first number to the last. Mr. Sheffield possesses a rich tenor voice of rare smoothness and flexibility, and he sang the groups of English, German and French songs with a manner of interpretation and expression which was highly pleasing. He was accompanied on the piano by Mrs. Sheffield, and to her is due equal praise for her artistic aid.

Should Mr. and Mrs. Sheffield appear in Kokomo in recital at a future time, they will find a hearty welcome awaiting them.—Kokomo Dispatch. (Advertisement.)

Praise for the Cabaret.

"Do you like these places where you have music with your meals?"

"You mean the cabaret restaurants? I'm very fond of them. I'm for anything that'll keep you from hearing people eat soup.—Painesville (Ohio) Telegraph.

Franz Proschowsky

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Kerr in Wilkes-Barre.

U. S. Kerr gave a great deal of pleasure to the Wilkes-Barre, Pa., musical public by a song recital in that city, Thursday evening, February 5.

The following are taken from the Wilkes-Barre press:

U. S. Kerr gave a song recital at Irem Temple last night. A good sized audience was in attendance. The singer has been heard in Wilkes-Barre before, but last night he seemed at his best and carried his auditors with him through the themes embodied in the classics he sang and working everybody up to the highest notch of enthusiasm which would in each case culminate in hearty applause that demanded encores.

Among the masterpieces given were Schubert's "Du Bist die Ruh" and Schuman's "Widmung." Modern songs such as Ward Stevens' "Nightingale," the "Toreador Song," "Pagliacci" prologue and Nevin's "Rosary." The latter song, a favorite in Wilkes-Barre, was never sung before a local audience with more pleasing effect.—Evening News, February 6, 1914.

The song recital at Irem Temple last night given by U. S. Kerr was well attended. The program was varied and delighted an appreciative audience. This is Mr. Kerr's second appearance in Wilkes-Barre, he having been heard five years ago at a concert given in Central M. E. Church. Mr. Kerr is of large physique and possesses a rich pleasing voice.

The program included Schubert's "Du Bist die Ruh" and Schumann's "Widmung"; and plenty of modern song gems like the "Pagliacci" prologue, Sinding's "Seagull," Strauss' ultra modern "Schnsucht," Grieg's "Swan," Haile's "Moonlight," Ward Stevens' "Nightingale," the "Toreador Song," etc., and as extras Metcalf's "Absent" and Nevin's "Rosary."—Times-Leader, Wilkes-Barre, Pa., February 6, 1914.

A right fair audience at the Temple last night heard the song recital by U. S. Kerr. The program in range and quality was of high value and interesting. More than this, it included some of the severest tests that the modern recital calls for. There were such masterpieces as Schubert's "Du Bist die Ruh" and Schumann's "Widmung"; and plenty of modern song gems like the "Pagliacci" Prologue, Sinding's "Seagull," Strauss' ultra modern "Schnsucht," Grieg's "Swan," Haile's "Moonlight," Ward Stevens' "Nightingale," the "Toreador Song," etc., and as extras Metcalf's "Absent" and Nevin's "Rosary." A comprehensive, demanding program, rich in opportunity and so varied in expressive quality as to carry continued charm.

Mr. Kerr was heard here four or five years ago in Central M. E. Church, and the writer recalls the fine effect of his classic songs and the "Evening Star Song." He is a big, imposing figure, a face mobile and expressive, an apparently good nature. And one other fact recalled from his former visit is his modesty—a quality not universal among professionals.

His voice is a glorious organ, well and evenly educated in placement, throughout a generous range, much skilled in the use of the mezzo di voce, capable of a very beautiful legato and resourceful and of easy grace in phrasing. Moreover, it riots in warm colors, and more than once last night it gave one a thrill of pure delight from the very sensuous beauty of the tone itself. He gave hints here and there of ample flexibility and technic, as in the arabesques of the "Toreador"—but in comprehensive terms it may be said that he has an intelligence and plasticity in nuance that adorned his work practically throughout. The interpolated "Rosary" he sang as well as it has ever been sung here, and some of his best tone beauty and purity was shown in the "Absent," with words as clear as crystal. The "Nightingale" proved to be a song of rare loveliness and the lyric beauty of the Haile song was engaging. Haile is the man who almost starved to death in Scranton and Americans would not buy his songs. He went to Germany, was recognized there, and his songs come to us from the German market and are eagerly bought. Another proof of the fact that we can't apparently recognize a prophet in our own country. The Chadwick song "Faith" seemed under the level of Chadwick's usual inspiration. Compared with such things as "Trees and the Master," this "Faith," though melodic is a little banal. . . . The man's presence, his vitality and loveliness of tone, his intelligent conservation of tonal energy above, as in the "Toreador," and other qualities mentioned heretofore gave one an evening of enjoyment. The evening also had value educationally, as good recitals have in larger degree than people imagine. If the discriminating will follow up such an experience with that of hearing Wells tonight, we shall have written down a couple of neat pages in the season of '14. The accompanist at piano last evening was W. A. Burge-meister, who followed intelligently. J. F. Richardson played the organ accompaniment for Chadwick's "Faith."—Wilkes-Barre Record, February 6, 1914.

Mme. Hudson-Alexander's Innovation.

Mme. Hudson-Alexander has of late been including in her recital program excerpts from standard oratorios, a plan that has aroused no little interest and enthusiasm. The New York soprano sings frequently before the faculty and students of educational institutions, and her idea of performing works of this character is due to this fact. Mme. Hudson-Alexander has been engaged to sing in "Elijah" and the "Sun Worshippers" at the Concord (N. H.) Music Festival.

Adela Bowne Recital in East Orange.

Early in March Adela Bowne (Mrs. Kirby) will give a vocal recital at the Women's Club, East Orange, N. J., under the Tutorius management, assisted by a string quartet. She will sing three arias from operas in her repertoire and a group of songs in English, most of them by American composers. Her present plans are to remain in New York until April, going then to Paris, where Trabadello is interested in her vocal career.

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Marie von Unschuld in the West.

Marie von Unschuld, the pianist, who is now en tour in the West, appeared in recital in St. Teresa's Academy, Kansas City, recently. She also gave two lectures on her method, with motion pictures, the hall being filled to its capacity on each occasion.

At Omaha, Neb., Mme. von Unschuld delivered her lecture in the auditorium of Creighton University, and gave a recital in the Brandeis Theatre under the auspices of the Creighton University Glee Club, likewise before packed houses.

Mme. von Unschuld is to play in Des Moines and in Central College this week; following those engagements she will appear in St. Paul, Minneapolis, Duluth, St. Joseph, Dubuque, etc.

The Evening World-Herald, Omaha, Neb., gives the following account of Mme. von Unschuld's appearance with the Creighton University Glee Club at the Brandeis Theatre in that city:

Marie von Unschuld, the visiting pianist, won her listeners by the charm and poetry, as well as brilliancy and finish of her playing. Her work was interesting throughout, pianistic and scintillating with startling dynamic effects, graceful shading, sudden contrasts, beautiful tone and sweeping runs. With all this she had a bravura style which enabled her to work up to effective climaxes with ease. Mme. von Unschuld's first numbers were "Polonaise," by MacDowell; nocturne in F sharp by Chopin, and "Marche Mignon," by Poldini; for her second appearance the rhapsodie No. 2, by Liszt, was given, after which she responded with the "Music Box," by Liadow, for an encore. For her first score she played the Paganini-Liszt Echo Study. With a constant, yet discreet use of a variety of rhythmic effects and a versatile imagination, Mme. von Unschuld's playing was always interesting as well as effective. She was also presented with a beautiful bouquet of flowers.

The lecture-recital given in the afternoon by Mme. von Unschuld at the Creighton auditorium, illustrating the principles of modern piano playing by means of animated photographs, while playing on the piano and explaining, proved extremely interesting, as well as instructive. A large representation of students was present. She demonstrated the importance of thorough and correct instruction from the beginning in piano playing. Her arguments were clear and conclusive and will no doubt awaken those present to greater ambition and industry in the study of music. Besides technique, which is the means to an end, Mme. von Unschuld urged students to put more intelligence and heart into

their work and playing, without which interpretations would have no real value.

Boston Symphony Programs.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, will give its fourth pair of New York concerts in Carnegie Hall, Thursday evening, February 19, at 8.15, and Saturday afternoon, February 21, at 2.30. Elisabeth van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York debut at the Thursday evening concert. There will be no soloist Saturday afternoon. The programs are as follows:

THURSDAY EVENING.

Symphony in E minor, No. 4.....Brahms
Songs with orchestra—
Verborghenheit.....Hugo Wolf
Wienlied.....Richard Strauss
Cécile.....Richard Strauss
Mother Goose Suite.....Ravel
Songs with orchestra—
Es schaukeln die Winde.....Humperdinck
Venusymne.....D'Albert
Overture to The Barber of Seville.....Cornelius

SATURDAY AFTERNOON.

Symphony in C minor, No. 5.....Beethoven
Tone poem, Death and Transfiguration.....Richard Strauss
Symphonic poem, Hungaria.....Liszt

Christine Miller, North, South and West.

Christine Miller, the contralto, who is said to have been mentioned in a recent issue of the Saturday Evening Post as having the most perfect voice ever used for making phonograph records, will appear in St. Louis in recital and as soloist with the Boston Symphony Orchestra. She will also give programs in Troy, Ashtabula, Clarksburg, W. Va.; Hollidaysburg, Pa.; Waterloo, Ia., and at the Iowa State University, Iowa City.

Gladys (playing the piano)—Dear me, I am always wishing to break into song.

Muriel—You wouldn't have to break in, dear, if you could find the key.—Judge.

Jules Falk Pleases Southland.

Jules Falk, the well known violinist, has been meeting with great success in the South. He played recently at a concert in Lexington, Ky., concerning which the papers of that city gave the following opinions:

Mr. Falk has a firm grasp of the technique of his instrument, and a keen sensitiveness to the finer shades of expression and interpretation, the result being an evening of music that was a great pleasure to every music lover present. . . . The ever popular minuet of Beethoven and Dvorak's "Humoresque" were given in response to the enthusiastic applause which followed the rendition of some of the more difficult and ably executed selections.—Lexington (Ky.) Leader.

In a word, Mr. Falk's program was pleasing throughout. Beginning with an aria of the sixteenth century by Tenebris, followed by a brilliant scherzo by Karl Ditters von Dittersdorf of the period from 1730 to 1790, he played four groups of numbers, admirably assembled to show a complete mastery of the bow, superiority in tone production and a remarkable technique. Mr. Falk's tones were broad, brave, well rounded, as when occasion demanded, soft, velvety and full of rare sweetness. His execution in certain dashing passages smacked of fire and vigor, while at other times it charmed with its coloring and impressed with its tender feeling. Artistic quality and exquisite refinement were shown at every stage of his playing. Composers such as Wieniawski, Wagner, Arenski, Hubay, Tchaikowsky and Saint-Saëns were represented on his program, the D minor concerto of the first named being rendered with most pleasing effect, while Kreisler's "Caprice Viennois" was presented in a manner which could scarcely be said to fall short of the rendition familiarly given it by the composer himself. Hubay's "Zephyr" was a dainty offering, while Saint-Saëns' "The Swan" and "Rondo Capriccioso" was played with telling effect. . . . It was generally acknowledged by those fortunate enough to be present and who enjoyed the recital that Mr. Falk will be more than welcome in Lexington at any time he may return in the future.—Lexington (Ky.) Herald. (Advertisement.)

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